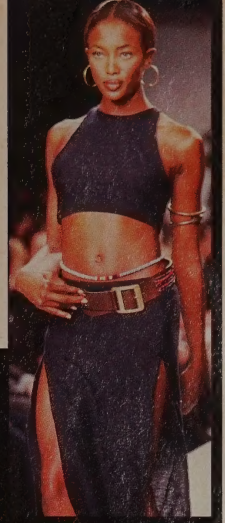
A New Rainbow Coalition

Funky Looks for Spring

BY ROY H. CAMPBELL



Models of color graced catwalks from here to Milan.

The lights went down, and a very tall, ebony model from the Sudan stepped into the spotlight. The afro-coiffed model, Alex Wek, was swathed in a curve-skimming red and brown knit dress in a traditional African pattern and carried a basket-shaped shoulder bag, the sort African women have toted for centuries. Believe it or not, this was the opening of Ralph Lauren's spring '97 collection, an homage to traditional African clothes and accessories. When the king of WASPy chic pulls his inspiration out of *authentic* Africa, you know it's a new day.

bright fruit colors from tangerine to lime and lemon.

For spring, designers produced many trends suitable to the taste of women of color, finally paying heed to their spending power. Why now? Because as the apparel industry grows more competitive and retail stores merge or go under, clothing makers need every new customer they can get.

On the runways and now in a store near you are new styles that should appeal to your unique eye for fashion. Your passion for color—nothing looks better than a sister in a bright suit—can be indulged this spring with bright fruit colors from tangerine to lime and lemon.

soft fabrics—silk, chiffon, crepe

If bold is not your style, consider the gleaming silk or satin blouses with retro-pointy collars and French cuffs. Slip a fuchsia, chartreuse, violet or ultra-blue blouse under a dark suit, the collar open, the cuffs folded over the jacket sleeves, and voila', you've got the look of the season.

Notice that the new spring suits lose that hard edge and tight fit. The best of them are in soft fabrics like chiffon or silk, with romantic lace trimmings or silk piping. Dresses come with ruffles, gatherings and flounces, but the loser now that the frill is back are pants.

Accessorize the look with bold, chunky jewelry, glossy handbags, strappy shoes with square heels and shiny, razor-thin belts.

bold chunky jewelry, glossy-shaped pocketbooks with long thin straps, strappy shoes with square heels and razor-thin shiny belts

The good news is that no standard hemline emerged from the recent collections. Now you can suit yourself in the length you prefer, even the asymmetrical hemline with its dips and rises—if you can pull it off.

romantic trimming such as lace or silk ribbon piping

ROY H. CAMPBELL *is the fashion editor of the* Philadelphia Inquirer.

PETER L. GOULD

ivers swim with
e nurse sharks,
ingrays, parrot
sh, rainbow run
ers, angel fish
d squid.

with Ric Powell, a former Navy diver who is an educator in Miami. The membership includes computer technicians, doctors, bus drivers, lawyers, accountants, chemists, police officers, engineers, educators, writers and anthropologists who come together for shark dives off the Bahamas or to marvel at vibrant coral walls and arches of orange, purple and red at depths of 130 feet at Grand Cayman.

NABS also teaches divers about protecting the underwater environment and identifying ecosystems. And the organization has turned this recreational sport into underwater archaeology by exploring and researching the site of the *Henrietta Marie,* a slave ship that sank in 1698 during a hurricane. It is the only slave ship in the world to be identified by name, to be scientifically documented and where divers recovered more than 7,000 artifacts including the largest collection of shackles ever found on one site. The wreck is buried under layers of sand in 30 feet of murky water 37 miles west of Key West in New Ground Reef, where the Atlantic Ocean meets the Gulf of Mexico.

Over the last three years, NABS' archaeology team has logged dozens of dives on the site. Last September, divers found an iron box believed to have carried elephant tusks. In 1993, 10 NABS divers, including myself, lowered a one-ton concrete memorial onto the site of the *Henrietta Marie* to commemorate millions of African men, women and children who died during the Middle Passage.

"Our proudest accomplishment," Dr. Jones says, "is the positive impact that we are having on our communities and our youth." The organization's "Teen Summit" teaches teenagers how to dive, builds their self-esteem and nurtures their desire to learn more about marine science.

Michelle Wray, 18, of Nashville, has been a certified diver since 1994 and was one of the teenagers sponsored for the NABS summit. Wray also attended a "Mini Teen Summit" last summer with 25 other teenagers from Florida, Tennessee and Alabama.

"It was good to meet so many wonderful Black people," Wray says. "The diving was great. I enjoyed the serenity underwater."

"A Slaveship Speaks: The Wreck of the Henrietta Marie" is on view at the Historical Museum of Southern Florida in Miami until May 4. For details about dive trips call the Black-owned Ocean Quest Scuba Tours at (954) 351-0419 or (800) 521-NABS.

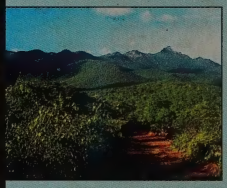
MICHAEL H. COTTMAN, *a* B.E.T. Weekend *contributing editor, is author of* Million Man March *and* Family of Black America. *His next book is* Spirit Dive, *the story of the Henrietta Marie.*

RHYTHMS OF CURACAO

By Michael H. Cottman

Whether in a nightclub or by the sea at sunset, the enchanting rhythms of Curaçao always seem to be calling your name.

A former Dutch settlement near Aruba and Venezuela, Curaçao is a charming, picturesque country where African folklore, music and culture are as much a part of the island as the ocean's waves gently slapping the shore. It is a country where children are raised speaking at least five languages and one Curaçao dialect called Papiamentu, a combination of English, Spanish, Portuguese and Dutch, the official language. Papiamentu was forbidden 25 years ago, but now is being taught in schools. And Tambu, the name of a drum and a dance that moves to its beats, was forbidden during slavery when it was used as an expression of pain and sorrow. Today, you can see Tambu danced under the tropical moon at clubs like Landhuis Brievengat on Friday nights.



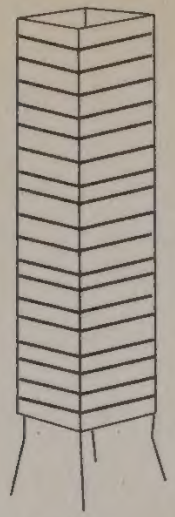
"Curaçao has a rich culture, excellent diving, wonderful restaurants and outstanding people who make you feel at home," says Chernov Rozier, a Visitor Information Officer for the Curaçao Tourist Board.

If you aren't ready to dive, you can still see 400 species of marine life at the Seaquarium at the Curaçao National Underwater Park. Other sites worth checking out include the Curaçao Botanical Gardens, Mount Christoffel, the coral grottoes at Bocatabla, and the architecture and artifacts at Fort Amsterdam.

Plan on spending some time in the air traveling there, however. Curaçao is a three-hour flight from Miami, but it's well worth the wait. For more information, call at (800) 445-8266 or (305) 374-5811.

ANDREW F. RHODEN; FRED DUFFY; MARCELLA MARTINEZ ASSOC. INC.

Don't Spend Your Life In The Dark

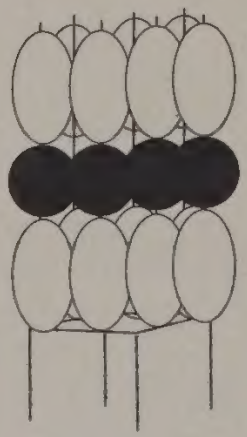


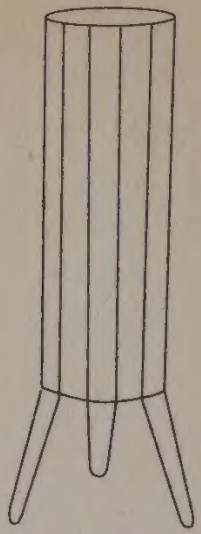
#6

Square Stripe Lamp
black & white, 17" tall
hand-made paper shade
matte bl. steel frame
designer - karen greenberg
"chic, very chic"
$99

#8

Slip Light
black & white, 16" tall
60 watt bulb included
8' white cord w / switch
movable plastic forms
designer - gaston marticorena
"flippin' fun"
$110



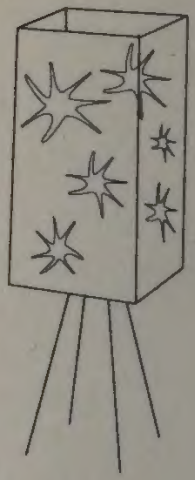


#7

Red Cut Out Lamp
20" tall
hand-made paper shade
lined w / mylar
matte bl. steel frame
designer - lanie kagan
"gotta dig it"
$225

#5

Starfish Lamp
black & white, 15" tall
hand-made paper shade
matte bl. steel frame
designer - karen greenberg
"oh yes"
$99

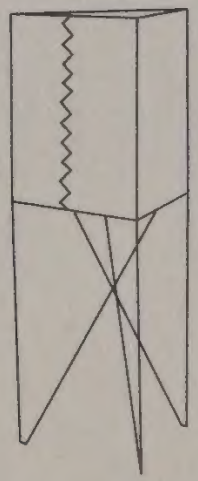


Scintilla

IN ATLANTA 875-0191

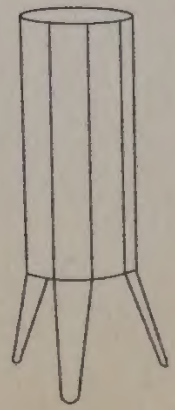
see order form for shipping and handling

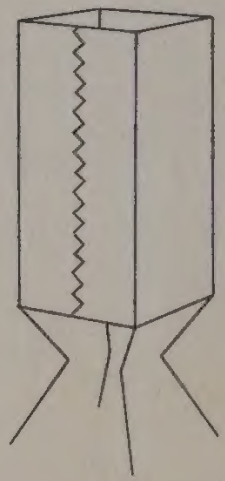
The Lighter Side Of Life



#1.1
Zig-Zag Triangle Lamp
white, 20" tall
hand-made paper shade
matte bl. steel frame
designer - lanie kagan
"zany tri-zag"
$149

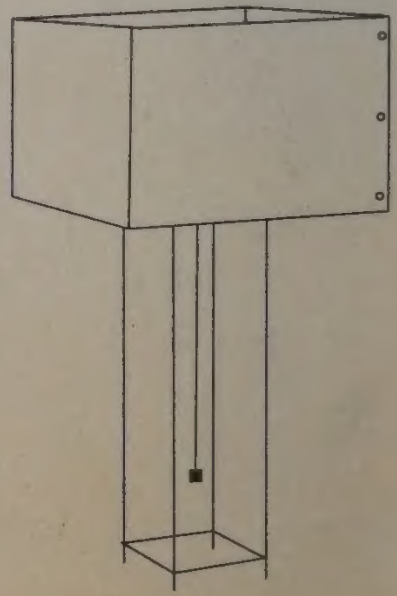
#2
Round Cagome Grass Lamp
16" tall
hand-made paper shade
lined w / mylar
matte bl. steel frame
designer - lanie kagan
"junglistic"
$165





#3.1
Zig-Zag Z-Leg Lamp
white, 18" tall
hand-made paper shade
matte bl. steel frame
designer - lanie kagan
"zany zig-zag"
$159

#4
Basho "t" Lamp
basho grass shade, 24" tall
matte bl. steel frame
bakelite socket w / pull chain
designer - lanie kagan
" tall, light & yummy"
$195



ScinTiLLa

TO ORDER OR RECEIVE CATALOG 875-0191

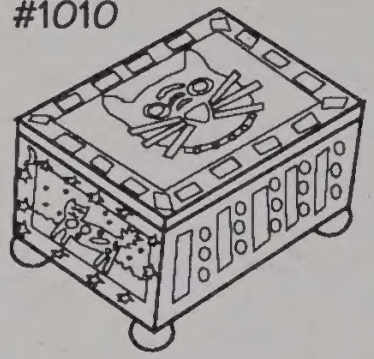
Order form for shipping and handling

12
TAXI

Not everything is a shade of gray

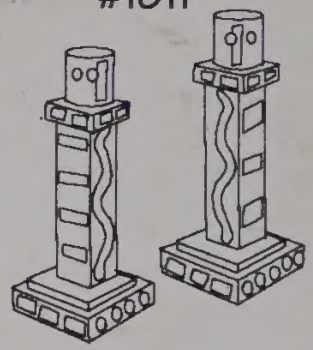
Cat Box
Much easier to clean than the other kind! Colorful drawings bring this hand-painted box to life. Are you ready to conceal your valuables in this sea of color?
6" x 6" x 8"
$69

#1010

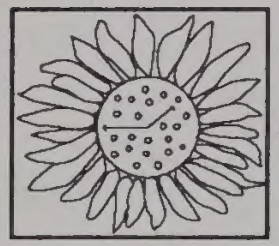


Each of these colorful pieces are handmade in Kentucky by the artists of Third St. Stuff. Using a combination of hand-painting and colored drawings, these artists redefine freedom of expression and hope to encourage it with everything they make. So, GET TO IT!!!

#1011



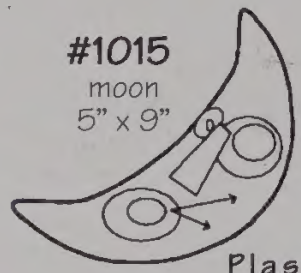
Crazy Candlesticks
You may not need a candle to brighten up these candlestick holders. They do just fine on their own!
Approx. 11" high
#1011.1 for pair $60
$33 each

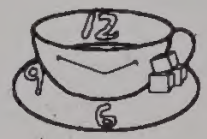


#1016

Sunflower Clock
Telling time has never been so much fun. This sunflower drawing is mounted on a bright aqua background. Ready to hang or sit on any surface. This clock comes with a stand and batteries.
Approx. 6" x 6 1/2"
$27

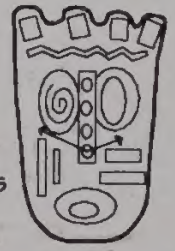
#1015
moon
5" x 9"





#1014
coffee cup
6" x 4 1/2"

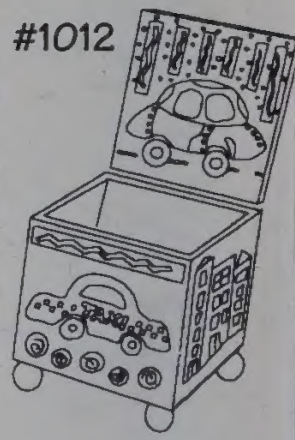
#1013
face
6 1/2" x 4 1/2"



Plastic 'Cute' Clocks
Oh my these clocks are cute! They're colorful drawings with a strong laminate finish and can tell time too. They make great wall or desk clocks, and come with a stand and batteries.
$19 each

City Box
This spunky box makes you want to hail a cab... or just enjoy the thought. A great place to hide any stash you might have.
6" x 6" x 6"
$58

#1012



photography by : Bart's Art

Scintilla

TO ORDER OR RECEIVE CATALOG 875-0191

see order form for shipping and handling

Scintilla

Making Light and Life More Interesting

Lighting and Accessories by mail

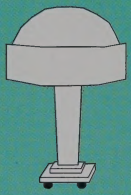
1995 Collection

ON THE COVER

Art Deco updated for the 90's. Hand-crafted by designer Art Donovan, this collection captures the eye and imagination with its refined elegance and drama. Donovan is a former designer for Deskey Associates (founded by the man responsible for that Deco delight Radio City Music Hall). Each lamp is hand-crafted from solid maple, then hand-painted with environmentally safe water based paints. All shades are made of flameproof filament. Each lamp is individually signed and dated by the designer. These creations easily become a striking focal point in any room, especially when illuminated!

photography by: Bart's Art

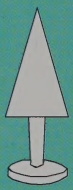
Lighting the way...



#19
Bruno Lamp
Celery with pure white faux alabaster shade and matte black base. 19 1/2" tall with a 13" diameter shade. Includes two 40 watt utility bulbs.
$440

#14
Honolulu Deco Lamp
Iridescent honey maple base, amber shade with antique fringe. 24" tall, 7 3/4" base and a 14" wide shade. Includes an energy efficient light globe.
(Also available without fringe - #14A)
$460

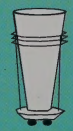
Bijou Lamp
18" tall
6 1/4" round base
6" square shade



#17 - Bijou
Amber shade with black & white trim and satin black base.
$125

#16 - Bijou
Tortoise shade with satin black base.
$140

Cafe' Lamp
12" tall
5 3/4" diameter base



#18 - Cafe'
Geo - deco shade with faux rust base.
$220

#15 - Cafe'
White shade with satin black base.
$140

SCINTILLA COLLECTION

Lighting

To order call 1-800-975-0191

To order call 1-800-975-0191

Definitive Object D'Art crafted by artist Jill Schwartz. These attractive books and picture frames embrace your memorabilia with an element of grace and style. With meticulous care, each limited edition book is constructed with hand-made recycled papers then signed and numbered by the artist. Frames are embellished with a delicate balance of variously shaped metals, stones and hand painted surfaces.

#1017
Newsprint frame
5" x 3" window
multicolor collage overlay
$82

#1018
Cabana boys frame
2 1/2" x 3 1/2" window
natural paper overlay
in two natural tones.
$64

#1019
Small circle frame
2" x 2" window
paprika/natural
paper overlay
$57

#1020
Address book
6" x 8 1/2"
black & natural
$61

#1021
Journal
blank / unlined
5" x 5 1/2"
black & olive
$43

#1022
Journal
blank / unlined
6" x 6"
2 natural tones
$52

Cherish every moment

photography by: Bart's Art

The Lighter Side Of Life

Primitive yet sophisticated, these sleek silhouettes embellish a relaxed mood to any environment. Created by Luz Lampcraft, these functional pieces of art are adorned with a variety of natural materials including hand-made papers, woven grass, coffee bean husks, banana debris and hemp.

#1.2
Zig-Zag Triangle Lamp
White
20" tall
Hand-made paper shade
Matte black steel frame
Luz designer : Lanie Kagan
$155

#2
Round Cagome Grass Lamp
16" tall
Hand-made woven grass shade
Matte black steel frame
Luz designer : Lanie Kagan
$165

#6.1
Square Stripe Lamp
Black & White
17" tall
Hand-made paper shade
Matte black steel frame
Luz designer : Karen Greenberg
$110

#7.1
Red Cut Out Lamp
20" tall
Hand-made paper shade
Lined with mylar
Luz designer: Lanie Kagan
$230

#5.1
Starfish Lamp
Black & White
15" tall
Hand-made paper shade
Matte black steel frame
Luz designer: Karen Greenberg
$110

#3.2
Zig-Zag Z-Leg Lamp
White
18" tall
Hand-made paper shade
Matte black steel frame
Luz designer : Lanie Kagan
$165

SCINTILLA COLLECTION

• • • • 4 • • • •

Lighting

To order call 1-800-975-0191

To order call 1-800-975-0191

Exquisitely detailed, these tiny treasure chests are a unique fusion of classical and contemporary architecture with forms and patterns found in nature. Hand-made by San Francisco artist Allison Stern, each box is intricately decorated with individually stamped, buffed and lacquered pieces of copper and brass. The wood is oiled maple with a finger joint construction. An inspirational quote chosen by the artist graces the base of each box.

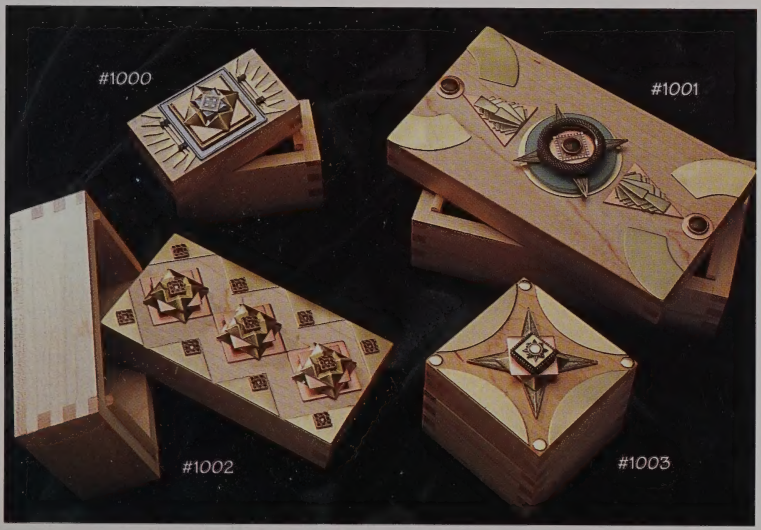
#1000
dimensions:
2" x 3 1/2" x 2 3/4"
$75

#1001
dimensions:
4" x 7" x 2 3/4"
$105

#1002
dimensions:
3" x 5 1/2" x 2 3/4"
$95

#1003
dimensions:
3" x 3" x 2 3/4"
$75

Life holds many Treasures



photography by: Bart's Art

photography by: Bart's Art

Not Everything is a shade of Gray

With vivid colors and a cheerful demeanor, these creations command attention and admiration. Using a combination of hand-painting and colored drawings, the artists of Third St. Stuff create pieces of art that brighten up any environment. These Kentucky artists redefine freedom of expression and hope to encourage it with everything they make.

Cat Box #1010
Much easier to clean than the other kind! Colorful drawings bring this hand-painted box to life. Are you ready to conceal your valuables in this sea of color?
6" x 6" x 8"
$69

#1011 Crazy Candlesticks
You may not need a candle to brighten up these candlestick holders. They do just fine on their own!
Approx. 11" high
#1011.1 for pair $60
$33 each

#1015 moon
5" x 9"

#1014 coffee cup
6" x 4 1/2"

#1013 face
6 1/2" x 4 1/2"

Plastic 'Cute' Clocks $19 each
Oh my these clocks are cute! They're colorful drawings with a strong laminate finish and can tell time too. They make great wall or desk clocks, and come with stand and batteries.

Sunflower Clock #1016
Telling time has never been so much fun. This sunflower drawing is mounted on a bright aqua background. Ready to hang or sit on any surface. Comes with stand and batteries.
Approx. 6" x 6 1/2"
$27

#1012 City Box
This spunky box makes you want to hail a cab... or just enjoy the thought. A great place to hide any stash you might have.
6" x 6" x 6"
$58

SCINTILLA COLLECTION
• • • • 6 • • • •
Accessories
To order call 1-800-975-0191

Using industrial materials in unusual ways designer, Michael Mingoia creates modern candlesticks! In his California studio, the artist hand-crafts each lamp with a fine copper or brass mesh then he adorns them with crystals, glass beads or fragments of stained glass. With their intriguing presence and conspicuous glow, these electric creations are sure to give any room a healthy dose of character!

#9
Verona Lamp

Amber / rust square pyramid with glass. Square pyramidal shade of wrinkled mesh is hung with panes of stained glass. The stem is painted to match. The shade is 6" in diameter, reaches 15" tall and rests on a 6" square stone base. Supplied with a candelabra flame bulb.

$155

#10
Venice Lamp

Brass/red glass in mesh quilt shade

Two layers of untreated brass mesh are channel- quilted vertically. Channels hold wavy strips of stained glass. A coordinating marble finial tops off this 24" tall lamp. It rests on a 6" square stone base and comes with a standard 60 watt bulb.

$185

#11
Valencia Lamp

Brass mesh with crystal

A single crystal atop a shade of wrinkled mesh, sits on 3 serpentine legs finished with 3 brass balls and reaches 12" tall. Comes with a candelabra flame bulb.

$110

#12
Versailles Lamp

Verde green mesh with beads.

The shade has an applied patina, fixed with clear lacquer and hung with handmade glass beads. Copper stems are painted to match. The base is 6" square stone tile in black with a 6" diameter shade and reaches 23" tall. Comes with a candelabra flame bulb.

$155

Modern Candlesticks!

photography by: Ted Kincaid

photography by: Bart's Art

Express Yourself!

If a picture says 1,000 words, then designer Kerr Keller's picture frames say it all! Irresistibly friendly in nature and price, these frames are perfect for your favorite photos. Each silk screened frame is 7 5/8" x 6 1/4" with a 3" x 5" window. **$24 each**

#1004
"Been
there
done
that"

#1005
"Sugarbear • honey • sugarpie
honeypie • sugarlips • baby
sweetheart • buttercup • muffin
babycakes • honeybunch • dear
lambchop • main squeeze"

#1006
"Living in sin
saving on rent
shacking up
playing house"

#1007
"Sugar and spice
and everything nice
snips and snails
and puppydog tails"

#1008
"How do I love thee?
let me count the ways...
I love thee to the depth
and breath and height
my soul can reach"

#1009
"Sweetpea • rugrat
be'be' • munchkin
child o mine
tax dedukshun
bambino • anklebiter • kid
squirt • bundle of joy
little one • cutiepie
enfant terrible"

SCINTILLA COLLECTION

• • • • ❀ • • • •

Accessories

To order call 1-800-975-0191

To order call 1-800-975-0191

"Fine materials and simple lines give this light a contemporary elegance!"

#23
Cubes Light
White
10" x 10" x 10"
$365

#20
Constructions II Light
Red & White
4" x 4" x 35"
$175

" Simplicity with added elements of copper and light playing on color and space."

#21
Constructions VI Light
Textured Olive
8" x 8" x 11"
$110

#22
Constructions III Light
White & Olive
4" x 4" x 32"
$175

Cubes of Light

These lighting designs were conceived through a unique collaboration between E. Ann Yancy, a metalsmith, and Randall Morton, an architect. With their use of fine materials and simple lines, each piece reflects an ongoing investigation into Modern American Design. Created in a NYC studio, every piece is hand-made with fine papers, hardwoods and metal. Each lamp is signed by the designers.

photography by: Ted Kincaid

Artist, Jill Schwartz creates "Elements and Objects": A new jewelry collection juxtaposing the sharpness of architecture with the softness of contour. Utilitarian objects for any wardrobe. The artist uses a palette of deep rich colors accented by metallic hues of copper and silver. A bit of surrealism, a touch of cubism, and a sense of antiquity.

photography by: Deborah Denker

Utilitarian objects

#2000
"Montage with cup"
26" ball chain
Necklace
$68

#2002
"Le Roi" Bolo
$69

#2004
"Lady descends stair"
Pin
$49

#2001
"Elements and Objects"
Earrings
$39

#2003
"Ellis Island"
Bolo
$77

#2005
"Le Balloon"
Earrings
$49

#1023
Bust Earring Stand
antique copper
plating
$33

SCINTILLA COLLECTION
• • • • 10 • • • •
Jewelry
To order call 1-800-975-0191

Order Form

To place your order:

BY PHONE:
call
800
975-0191

BY FAX:
send
404
875-0191

BY MAIL:
mail to
Scintilla
435 10th St. N.E.
Suite 20
ATLANTA, GA
30309

name:.....
address:.....
city/state:..... zip:.....
tel: (daytime)..... date:.....

qty.	item #	description	item price	total

method of payment
- ❑ visa
- ❑ master card
- ❑ check

merchandise total .....$.....
shipping & handling
(see chart below) .....$.....
GA RESIDENTS
appropriate sales tax .....$.....

TOTAL .....$.....

Credit card # ..... exp. date .....

Signature .....

The following prices are for UPS shipments and packaging charges within the continental US. Merchandise can be shipped to most foreign customers. Please allow 4-6 weeks for delivery.

SHIPPING & HANDLING

merchandise total	please add
up to $ 98.00	$ 7.50
$ 99.00 - $ 149.00	$ 11.50
$ 150.00 - $ 194.00	$ 13.50
$ 195.00 - $ 329.00	$ 15.50
$ 330.00 & up	$ 19.50

IN A HURRY?

Rush delivery services are available for an additional charge to the above rates. Merchandise can be shipped for next day, second day or third day delivery, given the merchandise is in stock. We love to ship!

RETURNS

Merchandise is accepted for full refund or exchange if returned in the original packaging within **30 days** of purchase. Please return via UPS. (But we hope we make you happy!)

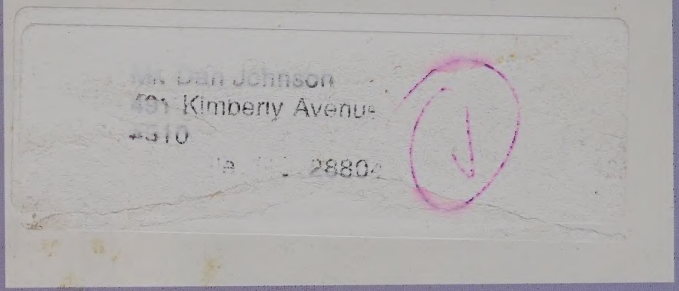
IF YOU HAVE A FRIEND YOU WANT US TO SEND A CATALOG TO.... GIVE US A CALL ANYTIME!

We guarantee all prices in this catalog through December 31, 1995.

SCINTILLA . Ingredients: Functional art, quality design, artistic integrity, a bit of expression and a lot of fun! We offer an assortment of design elements for your home, office or body. **If you would like to continue to receive our catalogs, (or if you have a friend you'd like us to add to our mailing list) please call • • • 1-800-975-0191.** We try to be an environmentally friendly mailer. So, If we don't hear from you, then you won't hear from us. Call us today to keep up with the latest in design!

Scintilla
435 10th Street, N.E.
Suite 20
Atlanta, GA
30309

ADDRESS CORRECTION REQUESTED



Pridefest Hosts World Premier

First Ever CD ROM On Our History

PrideFest, Inc. is proud to announce that PrideFest '95 will host the World Premier of the new CD ROM Conduct Unbecoming. The CD ROM is based on the book of the same title by the late Randy Shilts. This is the first ever CD Rom on Gay/Les/Bi history.

Conduct Unbecoming documents the struggle to lift the ban on gays and lesbians in the military. It contains interviews with those who have fought against the ban, news footage and a wealth of information about this issue. The premier will be housed in its own tent on the North end of the grounds.

Apollo Media, the designers of Conduct Unbecoming will have several staff members on hand answer questions and help ANYONE use it. Chances are though that you won't need much help en if you don't much about computers. It's VERY easy to use.

PrideFest Co-Chair, Bill Meunier expressed his appreciation to Apollo Media, for bringing the emier to PrideFest 95. "We are deeply honored that PrideFest has been selected to host the veiling of the first ever CD Rom on Gay and Lesbian history.

The producers at Apollo Media have chosen Milwaukee and Wisconsin to host this event for everal very specific reasons.

In the words of producer Clinton Fein, "Wisconsin is at the heart of the movement for civil liberties for lesbians and gay men. It was the first in the United States to have a state wide 'gay' civil rights law. In addition," Fein continued, "Wisconsin and Milwaukee are important in another aspect of our struggle--the addressing of military discrimination against gays and lesbians. I wonder: Do people know that Milwaukee, Wisconsin, is the home of the very first person ever. . .to win and go back into the military? And do they know that this person is counted by almost all historians--and veterans, I might add--as being the founder, the singlehanded founder --I don't think she'd appreciate the title 'mother'--of today's movement among active duty people and veterans from our community? We chose deliberately to honor the foresight and integrity of Wisconsin and Miriam Ben-Shalom, its remarkable and history-making daughter. We could think of no finer a place to have the national premier of our CD ROM than Milwaukee, Wisconsin. . ."

Festival goers will be able to quickly generate letters, e-mail, and faxes to elected officials, and send them immediately. They will be able to write the letter of their choice and send these communications directly to their elected representatives at the PrideFest site

The CD ROM will work on both Macintosh and IBM/compatible computers. It is no harder to use than a laser disc--except that this CDROM is interractive. Conduct Unbecoming will be available for sale at PrideFest. To use it at home all you need is a computer with CDROM capability--and a mouse to click on the icons [pictures] to be able to make the CDROM work.

ApolloMedia is a group of lesbian and gay people dedicated to preserving the history of our community on CD ROMs. Conduct Unbecoming is the first in a series of CD ROMs which ApolloMedia has planned for the future.

THE EQUAL RIGHTS COMMISSION

HOUSING & EMPLOYMENT DISCRIMINATION IS AGAINST THE LAW!!

If you have been discriminated against, CONTACT:

The Equal Rights Commission
Room 606 • City Hall
200 East Wells Street
Milwaukee, Wi 53202
Phone: (414) 286-5967 or
T.D.D. (414) 286-8047
Fax: (414) 286-8547

City of Milwaukee

ARGOSY, LTD

DECORATIVE ACCESSORIES
& DISTINCTIVE GIFTS

LIVE . . .
LAUGH . . .
LOVE . . .
. . . SHOP
WITH
PRIDE!

Galleria West
18900 West Bluemound Road
Brookfield, WI 53045
(414) 821-6900

DISPROPORTIONATELY
QUEER
& VERY PROUD

we also feature...
homeopathics,
herbal remedies,
aromatherapy,
natural hair &
skin care,
holistic health books,
nutritional supplements,
massage oils & tools,
informative staff,
prescription pharmacy,
AND A MAIL-ORDER
CATALOG!

COMMUNITY
PHARMACY

341 STATE STREET, MADISON
PHONE 251-3242 TTY 251-5339

THE MAIN CLUB

CONGRATULATIONS TO MILWAUKEE
FOR THEIR PRIDE 95 FESTIVAL
FROM ALL OF US IN SUPERIOR!

COME UP AND SEE US SOME TIME!

BOB JANSEN
OWNER
1813 N. THIRD ST.

715.392.1756

SARAH PHOENIX
MANAGER
SUPERIOR WI 54880

DOWNER LIQUOR

wants everyone to

LIVE THE DREAM!

Best Wishes & God Bless

10% OFF

Discount applies to any item in the store, excluding sale items. Coupon expires Sept. 30, 1995

2638 North Downer • 332-0880

Miller Lite PrideFest '95 Volleyball Invitational

Gay and Lesbian Six Person Teams
Men's and Women's Divisions

Saturday, June 10, 1995

8:30 am-6:30pm

Milwaukee's Lakefront
Veteran's Park
(Just north of the War Memorial/Art Museum)

TOURNAMENT DETAILS

- **Competitive Social Divisions • Six Grass Tote-Pole Courts**

MORNING: Pool Play (Six Games Per Team)

AFTERNOON: Refereed Elimination Play
Cash Awards • Prizes • Trophies • T-Shirts • Game Balls

$90 Per Team (Includes Saturday Night Dinner)

Registration Material Will Follow.
Call Or Write To Express Your Interest To:

Milwaukee GAMMA
P. O. Box 1900
Milwaukee, WI 53201
(414) 963-9833

PRIDEFEST '95

Saturday, June 10 - 11:00 am to 11:00 pm
Sunday, June 11 - 10:30 am to 10:00 pm
ADMISSION: Daily - $2.00 • Weekend Pass - $3.00
Free Admission until 12:30 pm daily!

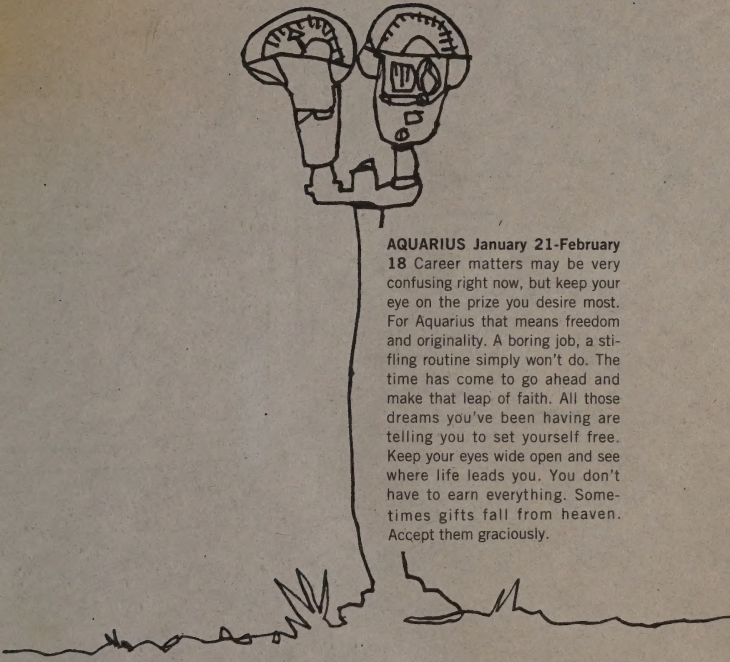
NOTEWORTHY ACTIVITIES

SATURDAY
- **"Lite Up The Sky With Pride" Fireworks Display - 10:00 pm**

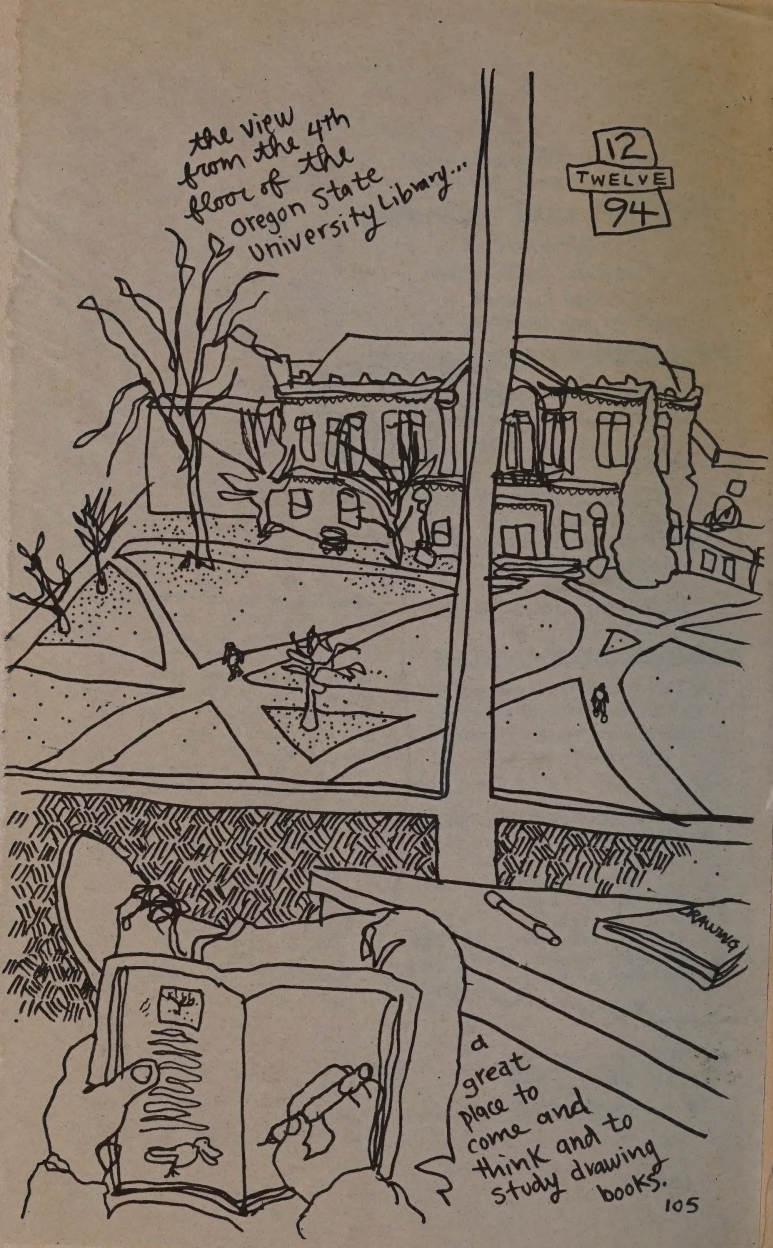
SUNDAY
- **Drag Extravaganza**
- **Gay & Lesbian Pride Parade - 12:30 pm**
- **Gay/Lesbian Commitment Ceremony - 6:30 pm**
- **Venetian Boat Parade - 9:15 pm**

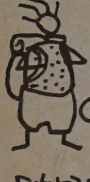
Miller Brewing Co.,Milwaukee,WI

PRIDE LOGO
FPO
CENTER WITHIN
GIVEN SPACE



AQUARIUS January 21-February 18 Career matters may be very confusing right now, but keep your eye on the prize you desire most. For Aquarius that means freedom and originality. A boring job, a stifling routine simply won't do. The time has come to go ahead and make that leap of faith. All those dreams you've been having are telling you to set yourself free. Keep your eyes wide open and see where life leads you. You don't have to earn everything. Sometimes gifts fall from heaven. Accept them graciously.


the view from the 4th floor of the Oregon State University Library...
12
TWELVE
94
DRAWING
a great place to come and to think and to study drawing books.

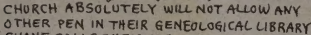


Thank you for reading all these notes. The next issue will come zoo min' off the presses in May and I'll have many strange drawings and odd writings to share with you. See you then.

So Long, d.price
12.94

* THIS ISSUE WAS PRINTED BY ALONZO PRINTING (510)293-0522 IN HAYWARD CALIFORNIA WHERE THEY USE GOOD THINGS LIKE VEGETABLE BASED INKS AND PAPER THAT IS USED OVER AND OVER AND OVER AGAIN. CALL BOB FOR ALL YOUR PRINTING NEEDS.

* ALL THESE CRAZY DRAWINGS WERE DONE WITH THE BEST FELT PENS IN THE WHOLE WIDE WERLD. (Well i think so anyway.) THEY ARE ARCHIVAL



(which means they won't fade out) AND THE MORMON CHURCH ABSOLUTELY WILL NOT ALLOW ANY OTHER PEN IN THEIR GENEOLOGICAL LIBRARY! SHANE CALLS THEM PIG PENS. THANX GENE FOR SENDING OUT YOUR NEW MODELS. (Gene is a guy at the pen company) I'LL TEST THEM ALL OUT IN THE NEXT ISSUE. PIGMA by Sakura

Barney

Simple's first shoe and the original hybrid... A desert boot with an athletic sole. These pups work for everybody. Orthotic arch supports and extra heel padding. Water resistant oiled suede uppers with absorbent wicking liners. Simple's sticky SimpleGum™ sole. Chicks dig the smaller sizes... just be aware of it.

Walking

Timebombs

Most people hate work and this shoe is dedicated to you! It is one more of the Simple™ shoe neo-hybrids... a "Wingtip Hiker". There is nothing else like it in the world. Check out that rubber mudguard (It's called a Rand), and how about that burly flat leather. The sole is made from Simple's new Cheater Slick™ compound which combines light weight and super grip. So now you can go directly from work to play without any interruptions.

Scruffy Barneys

My first shoe was the barney. This is sort of like it's neanderthal ancestor. It's got all of the athletic comfort, grip, and agility but it looks sorta like your wearing a pair of buffalo skin moccasins. The suede on the upper is really hairy! It features Simple's new Scumrubber® sole that's made from 20% recycled rubber blended with Simple's original SimpleGum™ synthetic and natural gum combo... ultra grippy! top it all off with squishy thick foam padding in the heel area and you've got one great shoe.

Rover

Incognito casual lowtop shoes on an athletic sole with an orthotic arch support and extra heel padding. Classic Simple shape with no frilly stuff to mess it all up. Bellows tongue blends into the upper for a clean look. Water resistant oiled suede uppers with an absorbent wicking liner. SimpleGum™ sole. Kinda athletic... kinda casual the usual dogma.

Sneakers

Yep... here they are again. Nobody's sick of em yet and we can't seem to keep 'em in stock no matter how hard we try so I guess that they're our best seller. They still have thick suede uppers with super soft leather collar lining... Sticky SimpleGum™ rubber soles with orthotic arch support and extra heel padding... Absorbent wicking liners. We've added a couple of colors cause you've all been whining so damn much.

Old School Sneakers

Even more retro than the regular sneaker. These are sort of like the most intense pro model tennie of 1945. The sole is the same color as those red (kick ball) foursquare balls from elementary school. The sidewalls, canvas collar, laces and contrast stitching are all sort of a natural off white color. The rest of the shoe is burly suede. These pups are extra tasty. Same inside stuff as all the other shoes. Who the hell cares about that part anyway. They're smushy, they perform and they look cool... that's enough.

Purist

O.K... imagine meeting a vegetarian Clark Gable playing tennis at some foo foo hotel in Beverly Hills in 1940... got it?... So now look down at his shoes. Yup you got it. Now check out the "Scumrubber™" recycled soles made from 20% recycled rubber (can you say jump on the bandwagon?). On top of all this I've put a burly linen twill herringbone fabric upper with cool contrast piping. Pure and Simple... no animal stuff anywhere. Cool!

Wanna-be

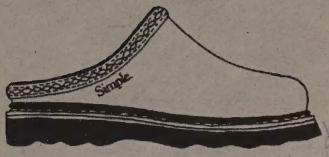
If you chop the top off of a traditional midtop Wallabie ya get a Wanna-be™. These are made with Simple's new super sticky Cheater Slick™ Compound that's light and grips really, really good! What kinda stuff are they good for...? Well if your lookin' for a good shoe to eat mexican food in then these are for you... or if yer looking for some super double throwdown walking to the grocery store shoes... yep... these are for you. Anyway... nuff said.

Shorty

The shorty features a lycra and neoprene inner collar which holds and supports your foot. Double layer suede a full 4mm thick in the toe area. As always... no extra junk and no ugly multi color combos... just a subtle little shoe. SimpleGum™ sole, orthotic arch support and extra heel padding. Absorbent wicking liner.

Dweebs

Dweebs are the ultimate hybrid. They are like a lowtop chukka with a padded & leather lined collar. Double leather and triple stitching in the toe area gives the Dweebs a high wear advantage. My first samples had only a single layer leather toe... (Bad sample room, bad!) The second samples and the production have two. Really cool all around shoes. You can skate in 'em... you can wear 'em to the prom... you can work in 'em... or you can run down and buy a Snapple® in 'em. Same comfort and grip that Simple is known for. Whooptydoo!



Clogs

These kinda took everyone by surprise. They have been such a success that even the skeptics are sporting 'em now. If you're goin' for that euro-tourist look then this is it. These things are so cool! Yeh... I know they don't really subscribe to my new age athletic ethic but I couldn't resist. They're a cross between workboots and clogs. They feature tested tough oiled suede carpenter boot construction with lightweight, comfy soles. My personal favorites, easy in... easy out. Flip on some Acid jazz, kick back, be cool, talk with a foreign accent.

Now we make them in all sizes and even in a new material... really nice oiled smooth leather.

Hurraches

The ultimate in retro kick back. Hurraches have been around since Chris Columbus and maybe even the Bible... beats the heck out of all that old school hoopla eh! Classic Mexican hurraches were made with really stiff leather soles and more recently old tires cut up but these here have been made with injected molded polyurethane outsoles for a light smooshy feel. To complete the feeling top it all off with a Corona® and some chips and salsa.

Workboots

These boots are like mid America hikers. Perfect for workin' in the Global Village. Lightweight soles and soft padded insoles. Burly. Good for pushin' old VW busses or, if they still won't start, hitchhiking. These pups aren't really supposed to be considered athletic... they're boots... albeit lightweight comfy ones... but boots none the less. So don't expect sports miracles. It's just damn hard to find good comfy boots that aren't all fussed up... so I made some.

Mailman

The mailman is basically just a short version of the Workboot so just go ahead and re-read that deal above.

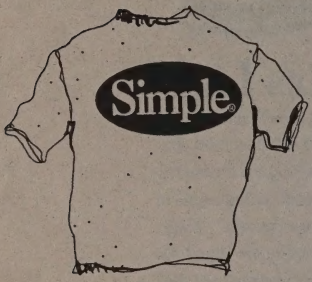
Nordic Boots High

The Nordic boot takes all that is cool about a regular boot and tosses in some old world northern european hiking influences. These clog toe'd oiled full-grain leather boots look like something that came out of "The Sound of Music" My new favorites. Mega cool. Everyone was all bummed at me 'cause the samples were late but we've got 'em now and they are the taste! They're neato!

Nordic Boots Low

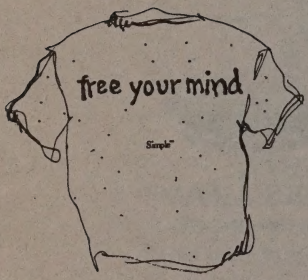
Look up above there and read... now just close your eyes and cut the top of the shoe off in your mind. Very good grasshopper.

T-shirts you can buy somewhere near ya



Simple. Oval

I'm cooler



Free Your Mind
(write poetry, read philosophy, study art)

Iron Cross

Thai massage—sensuous and pure.

Main courses at Vong seduce with unusual flavors. Squab is enhanced with basil and placed in a "bowl" of radicchio leaves surrounded by sautéed Chinese eggplant. Rare, seared-on-the-outside beef is served atop soft, wide noodles in a rich ginger broth; in the center of the bowl is an impressive marrow bone pierced with steamed asparagus spears.

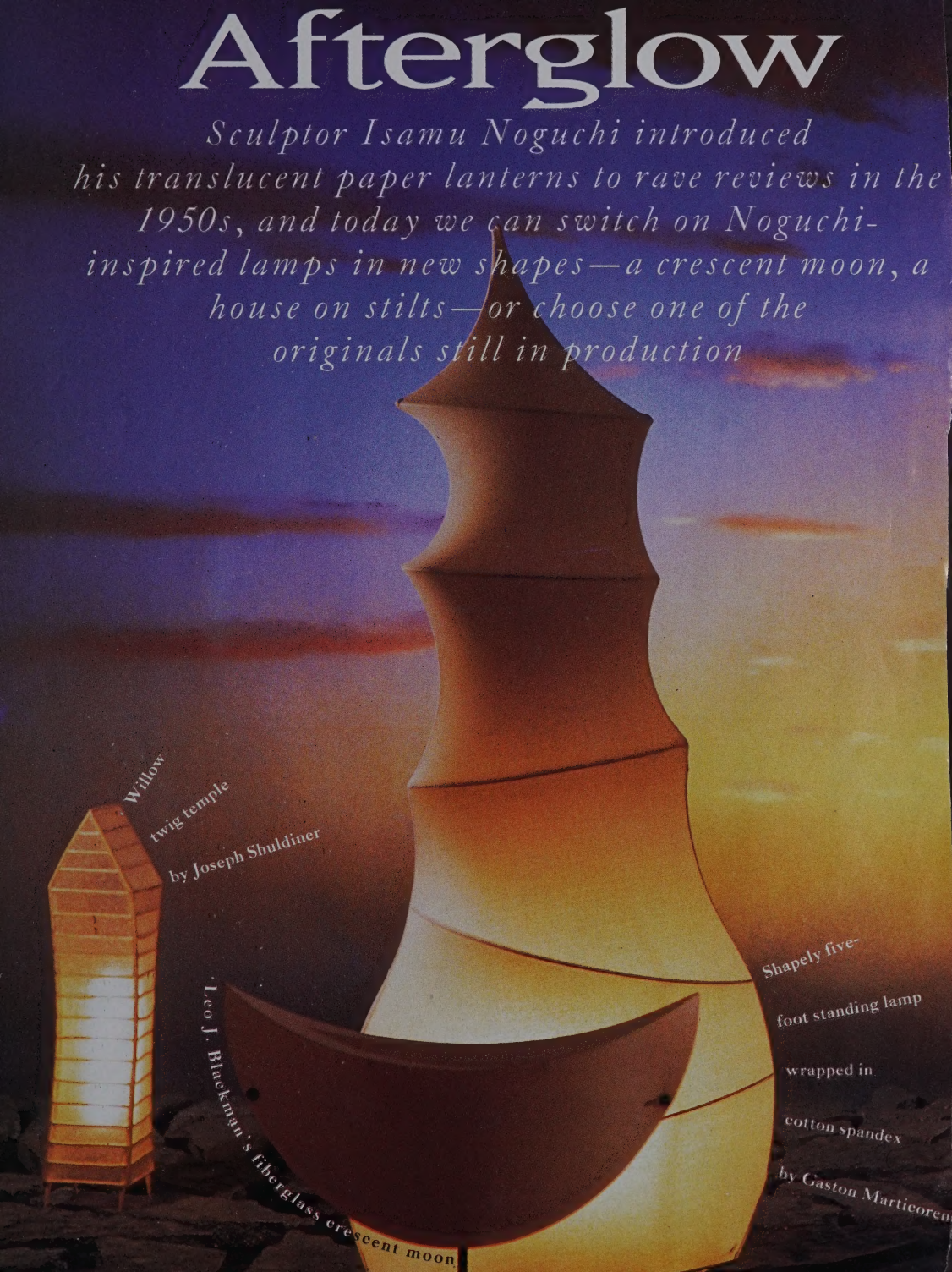
Vong's desserts are exotic, refined and fanciful. Vongerichten creates a white-pepper ice cream, a frozen sesame parfait with sautéed mango on a bed of candied "confetti," and caramelized pineapple surrounding a cloudlike coconut sorbet.

Although neither of the restaurant's designers, the architectural team of David Rockwell and Jay Haverson (Bar Bat, Tatou), has set foot in Bangkok, the restaurant manages to capture the spirit, albeit vaguely, of the first City of Angels. "Thai architecture has a collagelike, cinematic feeling," says Rockwell. "We tried to capture that, not mimic actual forms." The large entrance contains a long, undulating bar framed in mahogany, and the long corridor is graced with an exotic assemblage of gold leaf, Thai newspaper headlines and scraps of currency. Dinner at Vong runs about $35 for appetizer, entrée and dessert; the wine list is short but well-chosen. Vong is at 200 E. 54th St., NYC (212/486-9592).— *Colette Rossant*

At Vong, head for the "throne booth," crowned with a huge portal of copper and inlaid with tiles that shimmer under the lights. From there, gaze out and enjoy the rest of Rockwell-Haverson's playful design.

Afterglow

Sculptor Isamu Noguchi introduced his translucent paper lanterns to rave reviews in the 1950s, and today we can switch on Noguchi-inspired lamps in new shapes—a crescent moon, a house on stilts—or choose one of the originals still in production

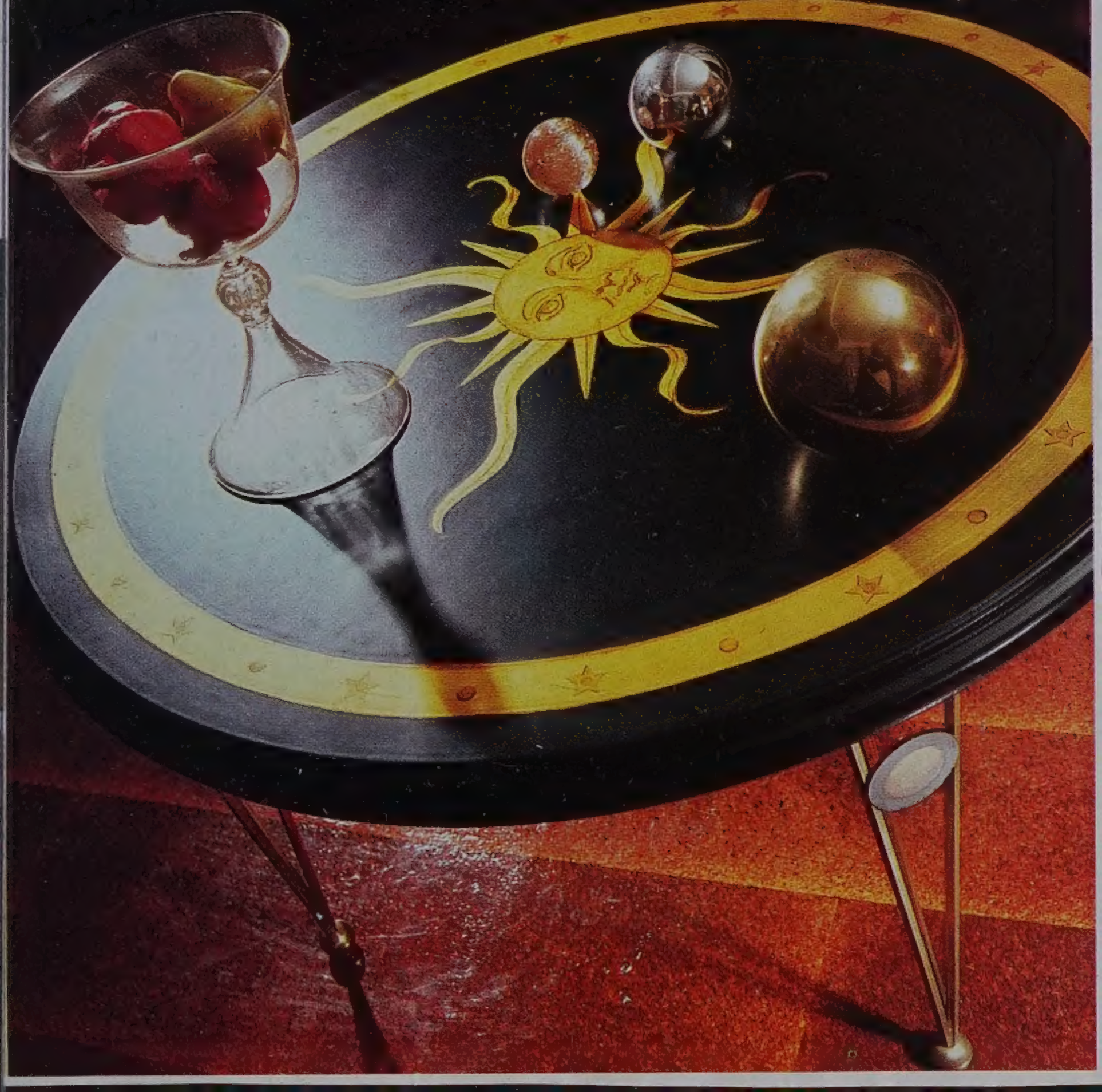

Willow twig temple by Joseph Shuldiner
Leo J. Blackman's fiberglass crescent moon
Shapely five-foot standing lamp wrapped in cotton spandex by Gaston Marticoren

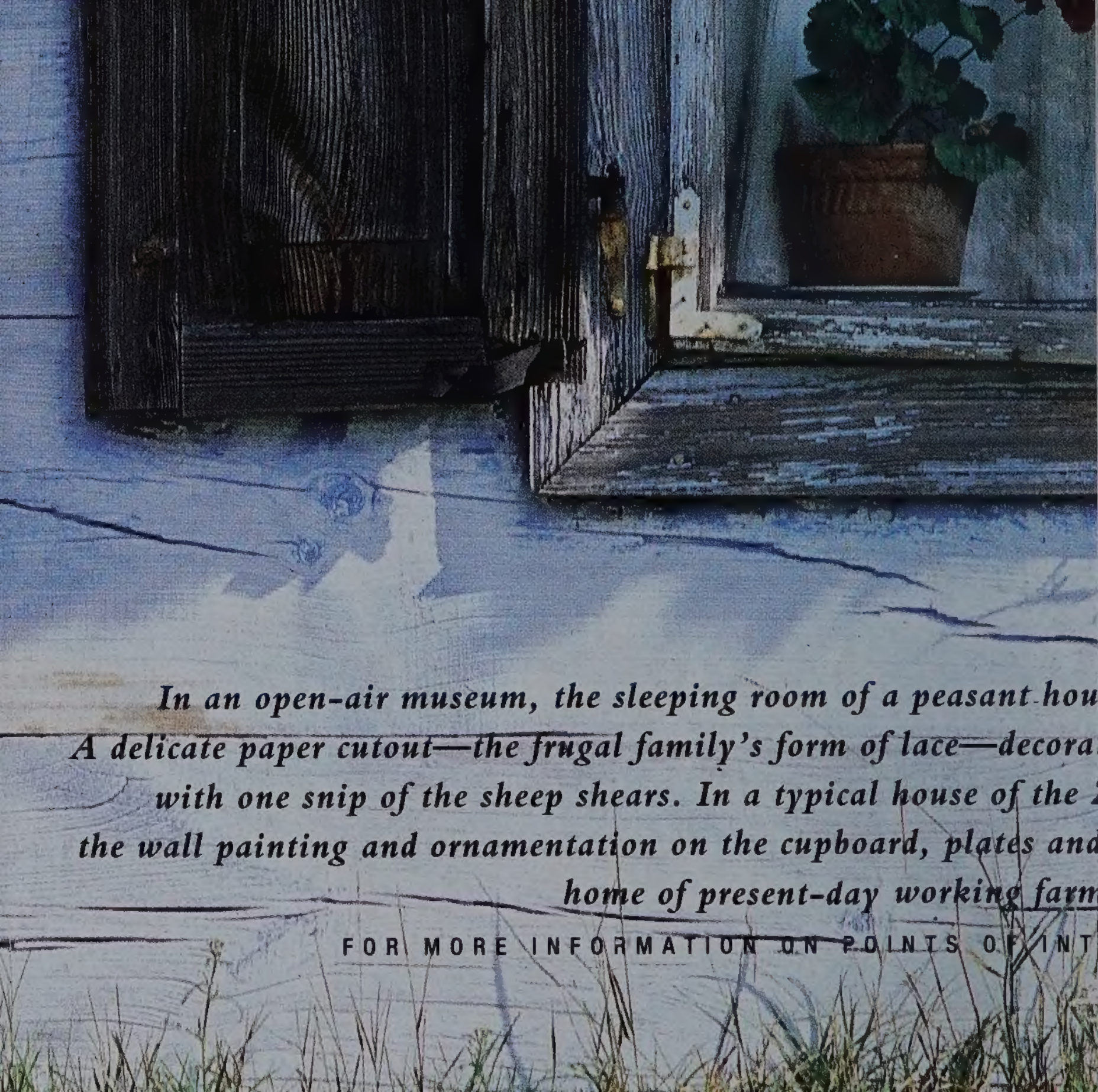
For more details, see Prices & Sources and Reader Information

A MACHINE FOR LIVING IN THE GARDEN

On a Los Angeles hilltop, New York architects Henry Smith-Miller and Laurie Hawkinson update a classic of California modernism with Cinemascope views

The boundaries between inside and outside blur at the front door (RIGHT), which is sheltered by an open trellis. A second, free-standing stone wall continues the gesture of the house into the landscape. ABOVE: Sunset over the pool. OPPOSITE TOP LEFT AND TOP RIGHT: On the deck of the new second story, wraparound benches serve as guard rails. OPPOSITE CENTER RIGHT: Beyond the pool, a view to the Pacific. OPPOSITE BELOW: Wide expanses of glass make the house almost transparent.





In an open-air museum, the sleeping room of a peasant hou
A delicate paper cutout—the frugal family's form of lace—decora
with one snip of the sheep shears. In a typical house of the
the wall painting and ornamentation on the cupboard, plates and
home of present-day working farm

FOR MORE INFORMATION ON POINTS OF INT

DREAMS

others across the country that we knew designs for her would help many homeowners. We also saw an opportunity to strip away the mystique that surrounds the landscape designer's creative process and get to the root of the question: How does a garden design grow?

First we asked five leading landscape designers to gather for a day-long discussion in our New York offices: Madison Cox of New York City; Craig Bergmann and James Grigsby, who are partners in Wilmette, Illinois; and two Californians—Nancy Goslee Power of Santa Monica and Isabelle Greene of Santa Barbara. Then we asked them to draw up a plan for the Adams property and gave each the option of specifying plant material for his or her own part of the country. The result: four very different schemes, each full of ideas—some fanciful, some practical, some general enough for any plot no matter what its size.

Landscape designers always begin with a visit to the site, sometimes staying for as long as a day. Greene keeps a folding table and chair, drafting kit and measuring tapes in the trunk of her car so she can make drawings on the spot. "I stay there until I have a plan," she says. "Although it's a sketch, it's very often all my clients need."

Since our designers could not travel to Tuscaloosa, we supplied them with site plans and many photographs. At our New York meeting, moderated by HB garden editor Kathryn Druse, everyone quickly got into the spirit of the project. Soon the designers were talking as if they had walked the property and asking questions about Sharon and Dorman Adams, a working couple with two teenage daughters. Grigsby saw an immediate advantage in the barrenness of the yard. "I'm glad we don't have to rip out an existing landscape," he said. And all the designers were relieved that the driveway—utilitarian and ungraceful—was gravel and not hard-to-remove pavement. In the end, two plans involved moving the drive; Greene and Power left it where it was. But during the creative process everyone liked the idea that they could change it if they wanted to.

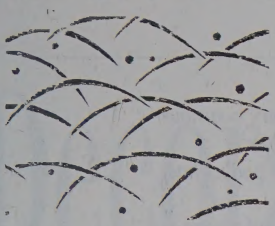
The rural setting of the Adamses' house inspired Power to restore "some sense of the serenity and grandeur of the agrarian age." She remembered driving through the back roads of California and seeing what was left of turn-of-the-century citrus groves, where long allées of date palms and eucalyptus

This barren landscape (ABOVE) inspired four garden designs. Nancy Goslee Power and her associate, Brian Tichenor, imagined an allée of California live oaks (OPPOSITE), cypress trees on the west and olive trees on the east to provide the framework for fields of lavender. A climbing rose arches over the front door. Behind the house, Power designed a clipped parterre of *Teuchrium chamaedrys* and *teuchrium fruticans* to balance an existing patio on the right.

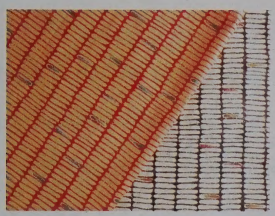
BY KATHLEEN MAHONEY

news

We've always admired Japan for its spare, elegant design. Today we can feast on fresh interpretations in fabrics, lighting, and rugs



Dots and dashes dance across Franciscan Fabrics cotton. Through Decorator's Walk: 212-319-7100.

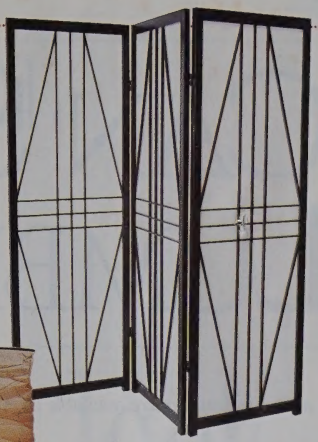


Appropriately called Tatami, this cotton fabric is new from Schumacher. Through decorators, call: 800-332-3384.

Leaves are scattered across a print from Firifiss. Through decorators, at Lee Jofa: 212-688-0444.

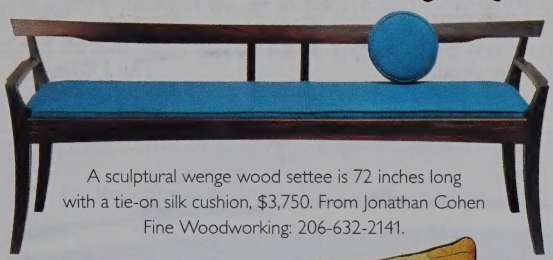
A rug of twine and cotton is reminiscent of traditional tatami mats; 4½ by 6½ feet, $525. At Ad Hoc: 212-925-2652.

Toshiyuki Kita's lamps with rice-paper shades can be adjusted in height, from $295. At Takashimaya: 212-350-0100.



Lacquer screens with paper-thin panels serve as room dividers in Japanese homes. This one comes in many finishes, $500 a panel. From Miya Shoji: 212-243-6774.

Nature is treasured in Japan. This 8½-inch green ceramic bowl suggests swirling water, $50. At Sara: 212-772-3243.



A sculptural wenge wood settee is 72 inches long with a tie-on silk cushion, $3,750. From Jonathan Cohen Fine Woodworking: 206-632-2141.

Antique silk kimono fabric covers pillows trimmed with horn ring ornaments, from $125. At Takashimaya: 212-350-0100.

A glossy black ceramic stool is designed for the garden but could also work next to a sofa, $790. Through decorators, from Palisander: 212-755-0120.

In Japan, traditional step *tansus* provide storage. This double-sided custom unit is in mahogany, $12,000. From Berkeley Mills East-West Furniture Design: 510-549-2854.

CAN STILL USE IT LUMBER.

such minivan feature available in America today.

In addition, Chrysler Town & Country LXi boasts an exclusive bench seat system—Easy Out Roller Seats.™ Fold the seatback to form a flat surface or literally roll it out on its wheels. All in all, Town & Country has 27 percent more cargo space. Then there are all the little practicalities like pockets, drawers, bins and cup holders throughout.

All of which make the new and very luxurious Chrysler Town & Country LXi a rather perfect find.

Apart from a Louis XIV armoire, of course.

For more information, call 1-800-4-A-CHRYSLER.

CHRYSLER TOWN & COUNTRY

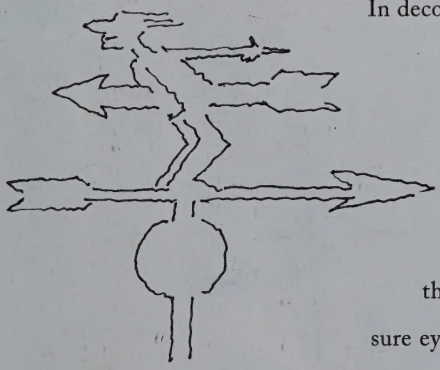
The Ultimate

Chrysler Town & Country LXi

Decorating's new look

Just as we were closing this issue of House Beautiful, I went to the Decoration and Design Building in New York City to hear a lecture by Tom Parr, director of Colefax & Fowler, the prestigious London decorating house. I wondered if he would agree with what we see as the strongest current trend in decoration.

Mr. Parr agreed unequivocally: "Rooms are going to be simpler and less dense." On the question of color, the distinguished designer said, "It is impossible to say which color is 'in', which is 'out'. The question reveals a total misunderstanding of decoration, which should be the antithesis of fashion. In decorating, change should come slowly."



The gutsy, timeless, comfortable room on our cover represents a new look in American decorating that has been evolving slowly. The work of Atlanta designer Nancy Braithwaite, it captures today's simpler mood. But it is a sophisticated simplicity: A knowing hand has chosen the mix of textures that are as important as color on furniture, walls and floors; a sure eye has determined the scale, and a discriminating sensibility has edited a collection of objects where less is clearly more. And the furniture placement and the window and wall treatments achieve a graphic strength that is definitively *today*.

R.O. BLECHMAN

We like it; we think you will too. And we'll be reporting on many more changes in decoration as the new year unfolds.

Louis Oliver Gropp

EDITOR IN CHIEF

Country with an edge

Nancy Braithwaite cuts through American tradition with a brave, clear eye, distilling form and color, paring away excess, yet guaranteeing comfort

"I like a dining table to be as big as possible," says Atlanta decorator Nancy Braithwaite. She designed this one herself (OPPOSITE), and had it made of old heart-pine boards. Grooves in the iron ring of the chandelier catch melted candle wax. Curtains are hung to show both sides of the beautifully woven fabric. ABOVE: The oversized wicker sofa, made to Braithwaite's specifications, was sanded and painted to look old and worn.

Living room walls are painted in washes of three colors—gray over taupe over cream. "The shades are so close in tonal value that most people hardly notice," says decorative painter Linda Ridings. Her job was to make all the walls look soft and aged. The hunt board in front of the window is an old Georgia piece; folk art paintings by Bill Traylor.

BY ELIZABETH H. HUNTER
PHOTOGRAPHY BY JACK WINSTON
PRODUCED BY DARA CAPONIGRO

Back when Nancy Braithwaite was beginning her design practice in Atlanta, Georgia, she created window displays for Deanne Levison, a dealer in American antiques and folk art. Braithwaite's vignettes caused traffic jams on Peachtree Street as drivers slowed down to see her latest effort. Each new display was more inventive than the last, and admirers still remember the folk-art deer waiting at a yellow deer-crossing road sign and dozens of South Carolina pottery jugs with syrup spilling out of them.

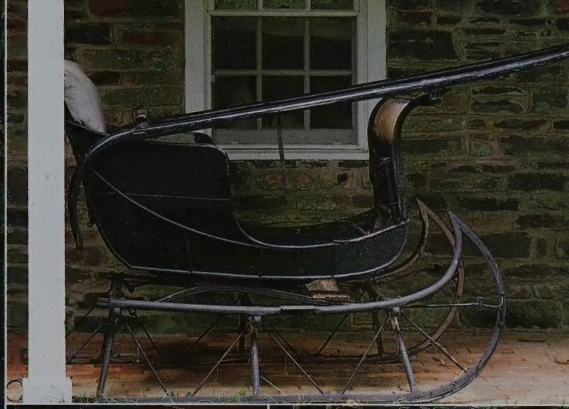
Braithwaite-watchers still keep up with her latest endeavors, not in shop windows anymore, but in the pages of decorating magazines. Her own house, shown here, epitomizes for us what is new and good in American decorating—the gutsiness, the comfort, the timelessness, the bold approach to country style.

Braithwaite has always decorated sparely and dramatically, with overscaled furniture and walls painted in mysterious colors, but what makes her different from other decorators who do the same is that she draws exclusively from our American heritage. Many spare, monochromatic rooms we have seen recently were influenced by Sweden or France, and even designers inspired by the American decorator Billy Baldwin prefer French furniture just as he did. Except for one English chair, Braithwaite's antiques are American, and some new pieces are made from old southern pine. In this house, bought two years ago, Braithwaite is pushing the limits of her own style. "I seem to be moving toward less and less in a room," she says, "with each piece larger in scale." And the designer who once liked clean, flat walls has chosen textured surfaces and "dusty" colors for her house, built in 1965 in the New England farmhouse style by one of Atlanta's best-known architects, James Means.

When decorating for clients, Braithwaite usually knows what a house needs the minute she walks through the front door, but her own was different. "It took more time because I wanted a fresh approach to American country," she says. "This is a very traditional setting, but I didn't want to do any of the things you might expect—traditional colors, stencils or rag rugs—and I wanted to substitute texture for pattern."

Braithwaite also wanted to use her American antiques, collected from Levison over the years, in new ways. The splendid sawbuck table—Virginia, 18th century—is a good example. "I could have put it in the dining room," she says,

Architect James Means designed the fence (TOP LEFT) separating the garden from the driveway. Nancy Braithwaite and Atlanta garden designer Will Goodman put in the flower beds. ABOVE LEFT: Paneled door in the living room opens to the veranda. Cotton upholstery on wicker settee and the English gout chair is quilted in small diamonds; cotton on the matching seven-foot-long sofas is quilted in the scroll pattern of a Marseilles coverlet. ABOVE RIGHT: The Heywood-Wakefield wicker chairs in the breakfast room were collected one by one, and each has a slightly different shape and color. Behind the table, leaning against the antique beaded board with original paint (which was added by the



"but I didn't want it cluttered with chairs. So I tried it in the living room." Most people would never think of using something this big as a coffee table, and a close friend politely told her so. But Braithwaite knew immediately that it would be an anchor. "In my mind, the whole room fell into place around that table—I knew that adding three huge sofas plus the hunt board would probably be enough. When a room is good architecturally, you only need a few pieces of furniture."

The entire house is "good," thanks to Means, its designer and a student of American architecture. He incorporated time-tested ideas as well as old building elements—paneling, timbers, floorboards—in the houses he built. The beams in the Braithwaites' living room and master bedroom came from an old church in nearby Marietta, and even the slates of the roof are old.

Buying furniture took time, and choosing wall colors took even longer. "The colors that Nancy loves—putties and khakis—didn't work in this house because it's too dark," says painter Linda Ridings, who enjoys working with Braithwaite because "I never know what we will do next." Braithwaite and Ridings decided to replaster the walls to give them depth and texture, then paint them with thin washes of dusty color. "We wanted to make them as subtle and soft as the worn patinas of Nancy's antiques," said Ridings.

This fit right in with Braithwaite's idea of substituting texture for pattern. She has always had a passion for texture, and indulges it in every one of her rooms: creamy quilted cotton on living room sofas, unbleached linen in the dining room, a canopied bed made of old boards and timbers with burlap for bed hangings in her own bedroom. "I had the burlap dry-cleaned to make it softer and to get rid of the smell," says Braithwaite. As Ridings points out, "Nancy sees something in burlap that she can't get in Belgian linen."

Despite Braithwaite's surprises—the burlap, the sawbuck coffee table, the large wing chairs at the dining table—her rooms are not intimidating. Their warmth and appeal come partly from deep roots in the past and partly from Braithwaite's emphasis on comfort. The dining chairs, copies of an English gout chair the Braithwaites bought in London twenty years ago, are a case in point. "I noticed that men always gravitated to that chair when it was in my old living room," she says. "And I have also noticed that guests relax at the dinner table and don't want to get up. So why not make them as comfortable as possible?" Nancy's husband, Jim Braithwaite, approves wholeheartedly: "After dinner you can just lean back and have a nice long conversation."

designer) is an old fire bag Nancy and Jim Braithwaite found in New England. "If a fire started, you threw your most precious possessions into one of these bags and dragged it out of the house," says Braithwaite. "I like the texture of the linen, of course, but even more I like the echo of history." Doors in the dining and breakfast rooms also open to the wisteria-draped veranda (ABOVE LEFT), which wraps around two sides of the house. Hammock from Pawleys Island, South Carolina. Because the lot drops steeply in back, the veranda has an arcade below it (TOP RIGHT) where an old sleigh is parked. ABOVE CENTER: An old door in the arcade. ABOVE RIGHT: A birdhouse from North Carolina is made of twigs.

Checkerboards were painted on master bedroom walls (OPPOSITE), then sanded many times to make them look old and mellow. On the refectory table at the foot of the bed: a 19th-century South Carolina jug and a twig doll's chaise. TOP: The guest bedroom's walls, painted in several layers of yellow and ocher, look like the exterior of an Italian villa. The early-19th-century bed is from New England. ABOVE LEFT: In the bedroom of the Braithwaites' daughter, Kiery, dust ruffle is burlap, canopy is linen. ABOVE RIGHT: Sheer linen lets the pattern of the wicker chair show through.

No detail is too minor for Braithwaite and Judy Pratt, her curtain maker. Linings of linen are buttoned to the burlap bed hangings with tiny antique bone buttons. Pratt hemstitched lining hems and headings with an old hemstitching machine she bought recently—just for Braithwaite jobs.

For more details, see Reader Information

With bold strokes of acid green and hot pink, the living room of this 1924 apartment shakes off its past. Three free-form Noguchi light sculptures seem to float above the Dialogica sofa. The owners splashed a silk dress fabric on the sofa, sequins on a bolster, and covered the 1950s chairs with faux pony-skin. The effect: a city lair with fashion flair.

Modern means joyful

A celebration of color, the New York apartment of fashion designers Tom and Linda Platt offers a bright new version of well-structured modernism

BY KIM WALLER

PHOTOGRAPHY BY PAUL WARCHOL

PRODUCED BY SARAH KALTMAN

Their first thought was to do the apartment all in soothing beiges. So much for first thoughts. Instead, what married partners Tom and Linda Platt come home to is a rigorously formal space vibrating with the play of tart greens slashed with orange and pink. The couple's clean-cut fashions in surprising colors are carried by the likes of Saks and Bergdorf Goodman—and the apartment is an expression in space of their designing spirit. "And it is soothing," says Linda. "The rooms have an unencumbered feeling—neat, clean, light." Like the right button for a dress, every detail is thought out: its position, color, shape. To say the Platts worked closely with their architects, partners Peter Stamberg and Paul Aferiat, is an understatement. What evolved was an intense collaboration between two sets of partners, all four tuned to sympathetic frequencies.

Tom Platt saw these miniature dress forms (RIGHT) in a friend's workshop and ordered them custom-covered. Presto! Sculpture. OPPOSITE, TOP LEFT: Orange taffeta curtains cascade to the floor. TOP RIGHT: A room-long Finnish plywood cabinet hides a stereo and television. BOTTOM LEFT: Follow the sloping wall, from the entrance hall and right around into the living room, as greens—ranging from acid to Granny Smith to Gatorade—define and sharpen the new architectural elements. BOTTOM RIGHT: Dresses with Tom and Linda Platt's label fill a closet. The apartment's on-edge hues are also "signature colors for the couple's fashions.

"We're not content just to sculpt a space," says Stamberg. "Like the Platts, we like to follow a concept through, down to the last detail." For example, it was the architects who discovered some of the lighthearted art; it was the Platts who chose the colors in the two-toned rug the architects designed for the living room. Stamberg painted logs in the summer fireplace yellow; Tom painted two more green. There was trial and error: The Platts first covered their curve-backed sofa in black, "but it looked ominous," says Stamberg. The right color: what Linda, the color genius of the fashion team, calls "Schiaparelli pink." It took two years to transform this small, T-shaped, one-bedroom apartment into a place of contemporary drama.

One problem: The entrance hall leads to an unwelcoming dead-end wall—living room to the right, bedroom to the left. Solution: an angled or "cranked" false wall that "creates a forced perspective and leads the eye like a directional sign," says architect Aferiat. In the wall's niches stand droll send-ups of classical art: a plaster Venus painted a startling blue, a row of painted bisque doll's heads. In the end, the apartment, like the collaboration itself, exudes a fresh sense of creative joy. "We were," admits Tom Platt, "very serious about making it look as if we were not serious about it."

Architects Peter Stamberg and Paul Aferiat brought drama to a small dining room with new rounded and sloped walls in contrapuntal greens. Horned chairs and table from Dialogica; color-keyed china by Marek Cecula. OPPOSITE ABOVE: The bedroom's treasure is a Gio Ponti secretary covered with architectural images by Piero Fornasetti. For contrast: the dull shine of matte steel in a pair of armoires on wheels flanking the bed. OPPOSITE, BELOW LEFT: The arts of fashion wink from every corner; handbag paintings cartoon a real one. Tom Platt stitched the crushed-velvet bed throw. OPPOSITE, BELOW RIGHT: A friend hand-painted the festive chandelier hung in the bathroom.

For more details, see Reader Information

Eight simple curtains

BY CHIPPY IRVINE
PHOTOGRAPHY BY JON JENSEN
PRODUCED BY DARA CAPONIGRO

Window treatments may be the last frontier in the liberation of the American room. Many people who feel free to experiment with color schemes, to mix and match period furniture, and to improvise with their floors (baring them or painting or carpeting in infinite ways) seem to freeze up when it comes to curtains. Suddenly they want to reach for some official decorating rule book to learn about swags and jabots, linings and lengths. And the thought of pushing all that fabric through their sewing machines themselves, or paying all that money to an upholstery workroom, sends them into a state of high anxiety.

But help is at hand, right in these pages.

House Beautiful will not show you how to make or order multi-layered Mario Buatta–style curtains fit for a stately home, although that is a look still in demand by many traditionalists. Instead we have gathered eight charming, practical window designs for you to run up or buy (plus two pages of rods, rings and tiebacks in our Style Beat section). In the mood of today, the eight designs are simple and unpretentious, and every one of them reflects the current fashion for curtains that let in the light. Freeing windows of excessive cloth is liberation indeed.

ABOVE: Make your own curtain fabric by top-stitching self stripes in graduating sizes. In pale yellow cotton taffeta by Bailey & Griffin, each stripe deepens the color yet brings the sunshine in. Narrow self ties at the top poke through the small screw-eyes of the natural wood rings. Natural jute tassels from Houlès. Rod, rings, bracket by Kirsch. Ecart rattan chair.

OPPOSITE: Here's an easy idea to add panache to a room. Loop back natural unlined linen curtains with shell-trimmed, self-fabric tiebacks, and edge a deep valance with a row of cockle shells. The shell trimming is on a tape sold by the yard and is sewn on by hand or by machine, if you use a zipper foot. Save your most-prized larger shells to embellish the top of your tiebacks. Gothic-style chairs from Newel Art Galleries; antique creamware from John Rosselli International; *Beauties of Claude Lorraine* sepia mezzotint, circa 1825, from Judy Cormier.

that let in the daylight

PHILIP ROTH
A CASE OF CURIOSITIES
Miles
MICHAEL CRICHTON
RISING SUN
STAIRS

ABOVE: For a fresh, easygoing window, why not tie a crisp, white, lace-edged curtain onto a tree branch instead of the predictable curtain rod? This treatment, perfect for the bedroom or bathroom of a country weekend house, can easily be achieved using Country Curtains' polyester and cotton curtains, or you could sew lace on a white bed sheet. Finding the branch can be the goal of a walk in the country. Just make sure it has interesting minor branches and twigs, and that it is longer than your window frame. No need for sewing loops; just tie the curtains on at the upper corners with rawhide boot laces found in shoe repair or boot shops.

RIGHT: To enjoy daylight and privacy at the same time (or to mask an unsightly view), try stitching a shade in two colors of transparent fabric, double layered. This one, in white bordered with blue, is made of easy-to-wash JAB Jade polyester from Stroheim & Romann. When doubled, the fabric gives a moiré effect. On the bed upholstered in Brunschwig & Fils fabric is a throw of hand-painted Uffizi fabric by Nomi from Randolph & Hein; pierced tin star is from La Luz de Jesus Gallery; antique Indian chair from The Ginsberg Collection; wire-work table by Mondo from I.L. Euro; bronze sculpture *Stretched Boy* by Sugimoto Takeshi at Japonesque.

OPPOSITE: Roller shades have gone a long way beyond the utilitarian hardware store variety. Here, sunlight streams through a scroll-patterned parchment La Valliere shade by Eurodrap; there are nine other patterns and 75 ribbon colors. Soften the look with plain unlined curtains in Jasmin pink cotton from Randolph & Hein, hung on a black metal rod tipped with gold finials. Rod, finials, rings, brackets from Blome Corp. White lacquer Rafaela table lamp from Donghia; silhouette with newspaper frame by Scott Waterman; black-and-white slipcover made of McCheck fabric from the Plaids are Forever Collection at Waverly.

BELOW: In a living room, awning-striped fabric shades, which you can either make or buy, can be given a bold pointed border made still bolder with the application of an edging of wide braid stitched on by machine. The tricky part is folding and stitching the braid at the sharp corners. Wide braid comes from Standard Trimming. These blinds, made by Harold Rudin Decorators, are concocted from Laura Ashley's dark green Ely Stripe, a fabric that admits a tempered light. Also from Laura Ashley is the fabric, Winter Lily, covering the cushion in the foreground.

LEFT: Looking for the perfect way to preserve privacy in a bathroom without blocking the light? This translucent white fabric Geraud shade is a good solution, especially if you don't want to use a material as dressy as lace. The Roman-style shades, made of a cotton-polyester blend, form soft horizontal pleats when raised. They are decorated at the edges and corners with rows of elegant embroidery and are raised or lowered by a ring-and-cord system. There are two sizes—23" or 35" wide by 72" long, available by mail order from the Rue de France catalog.

Pristine white linen Roman shades filter the sun and unify the many windows in the adjoining parlors of a New England house. These were custom made by Monte Coleman, from whom you can order your own, or you can make similar ones using 100 percent linen, this one from Henry Calvin Fabrics. For Roman shade kits call IKEA. The cotton indigo Classic Ticking in the foreground is a Waverly fabric. Draped on the sofa: a luxurious wool and cashmere throw from Hermès. Custom-mixed paint from Donald Kaufman Color.

For more details, see Prices & Sources and Reader Information

Ordering up an aura

For an L.A. couple, designer-restauratrice Lynn von Kersting concocts her specialité: an offhand country chic that looks as though it took years to pull together

BY PADDY CALISTRO
PHOTOGRAPHY BY JACK WINSTON
PRODUCED BY JODY THOMPSON-KENNEDY

Their house may look as if they spent a lifetime assembling it, but the owners, Pamela and Robert Levin, are married only two years, and they left almost every former possession in their hometowns. They were eager to begin a new life in Los Angeles. "We wanted to buy a house that was a blank canvas—where the light and the surrounding property are as important as the rooms inside," recalls Bob, who is president of worldwide marketing at Buena Vista Pictures, which promotes all Disney films. The rambling ranch house—with its unobstructed view of Santa Monica and the ocean, huge swimming pool and mammoth avocado tree laden with succulent fruit—was just what the couple had in mind. And it was indeed a blank canvas, devoid of significant architectural detail.

"We wanted our friends to be comfortable enough to put their feet up as soon as they sat down," explains Pam, an advertising creative director at Foote, Cone & Belding. Central to their dream was that the place would "feel as though it had been ours for years," adds Bob. They entrusted their fantasy to Lynn von Kersting, co-owner and interior designer of The Ivy, the couple's favorite restaurant and popular dining spot of Hollywood glitterati. With its >

PUT TO BED OLD IDEAS

This collection is about breaking the rules and freeing the senses. It's about mixing stripes and prints and plaids. It's about having fine linens and a dog who takes up half the bed.

In the store, display beds are shown slightly rumpled and unmade, as if the kids had just finished a long, uproarious pillow fight. Everything is accessible, and people are encouraged to touch. "Instead of encasing them in plastic, our sheets and pillowcases are packaged in their own fabric bags," explains Michel. "You can touch the sheets, scrunch up the napkins."

No matching everything. Stripes, patterns and checks work together, no matter how they're combined.

GUESS HOME COLLECTION

ADVERTISEMENT

"Good design should always start with fine materials. But it should also include an element of surprise."

Seville STS

NORTHSTAR SYSTEM: 300-HP V8 • ROAD-SENSING SUSPENSION • TRACTION CONTROL • ABS • SPEED-SENSITIVE STEERING • PLUS DUAL AIR BAGS • CALL 1-800-333-4CAD

A GRACIOUS WELCOME FROM OUT OF THE BLUE

These are linens for the way we live now, complete with grandma's crystal and the baby's spills. The attitude is very modern. The details are surprisingly traditional. Look for mitered corners, encased seams, and high thread counts.

For people who live in the fast lane, the Guess Home Collection's high performance design gives them a whole new reason to head home.

CREATING A HIGHER STANDARD

ADVERTISEMENT

THE COOL SIDE OF THE PILLOW

Cadillac & Metropolitan Home

present

Cadillac's Award of Excellence for American Design

to

Michel Benasra

Creator of the Guess Home Collection

nnovative. Unexpected. Designed to a higher standard. Presenting the Guess Home Collection, created by Michel Benasra. A new entry in a tradition-oriented field, the Guess Home Collection represents a winning combination of out-of-the-box thinking and all-American style.

By bringing together a compelling mix of indigo, cotton, and attitude, Benasra has set a new standard for home design. "It's domestics, untamed", he says. "The Guess Home Collection is about finding the cool side of the pillow, and a new approach to decorating." For that, designer Michel Benasra has been awarded Cadillac's Award of Excellence for American Design.

CREATING A HIGHER STANDARD

ADVERTISEMENT

1

This year at High Point, N.C., furniture makers acknowledged our growing interest in idiosyncratic designs that add spice to a room. Here, a sampling of casual and rustic pieces that will soon be in shops near you

1. A NEW LOOK FOR the cafe table: the slender aluminum-frame design by Arper. Pick your topping: black ash, walnut or glass.

2

3

4

6

5

2. AN UNUSUAL 18th-century five-legged light stand at the Henry Ford Museum & Greenfield Village inspired Century's version, in a weathered blue wash.

3. METAL LOOKS light and delicate in a brushed-steel side chair with brass accents, by GuildMaster.

4. F.D.R. RELAXED on his yacht, the *U.S.S. Potomac,* in a rattan armchair like this one by Palecek.

5. MILK PAINT AND rattail hinges are authentic details on this reproduction American cupboard by Cynthia B. Sawyer Furniture Co.

6. AS A SEAT OR table, this English ottoman by Hickory Chair has an appealing versatility.

By Whitney Williamson

PRODUCED BY LISA HEARST ESPY

Two respected names in giftgiving. Yours and ours.

Whether it be a picture frame or a fine china clock, a gift by Lenox will always be appropriate and long-remembered. Masterpiece Vase, Renaissance Lace Frame, Classic Swan, Rose Manor Fragrance Bottle, Georgian Clock. All in fine china. All by Lenox.

LENOX

LENOX CHINA AND CRYSTAL. SEND $2.00 FOR COLOR BROCHURE TO LENOX, LAWRENCEVILLE, NJ 08648. © LENOX, 1991.

More finds from the furniture market—each one a fresh interpretation of traditional design

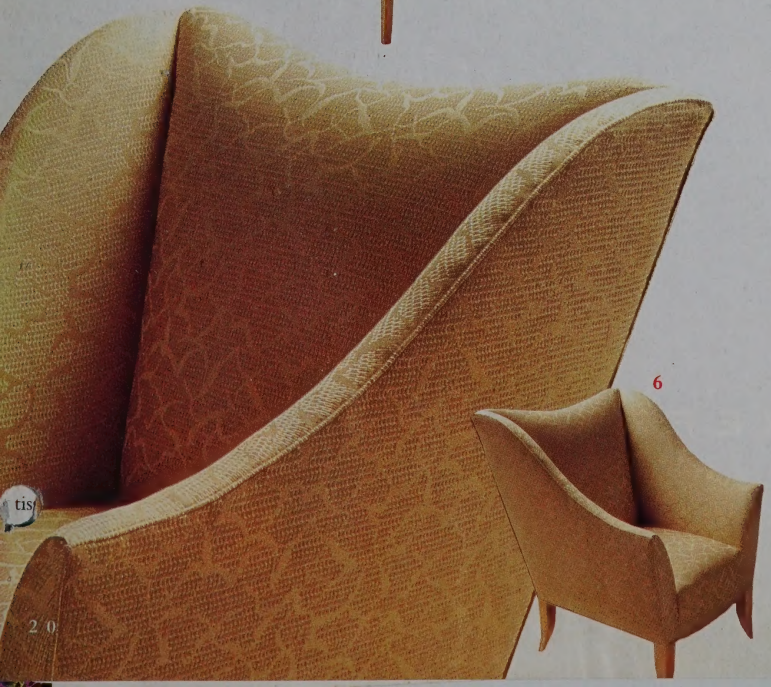
1

2

3

4

5



6

1. WITH OPEN arms, broad seat and pineapple motif, this chair by Tradition France beckons. It could work in a casual or formal setting.

2. A SHIELD-BACK chair in the Federal style boasts period details—inlaid splats simulating pierced work, handsome nailhead swags on the upholstered seat. Baker Furniture's example was inspired by an early 19th-century piece made in Norfolk, VA.

3. SHAKER design, embraced for its honest construction and simple lines, inspired Harden's writing desk with visible mortise-and-tenon joints.

4. A CAMEL back, rolled arms and graceful faux-bamboo legs enliven a classic sofa designed by decorator Mark Hampton for Hickory Chair. Here, in a pale yellow chintz.

5. NEW YORK decorator Vicente Wolf chose a French antique from his own collection as a model for Nadine, produced by Henredon with a gilt frame and rich brown leather.

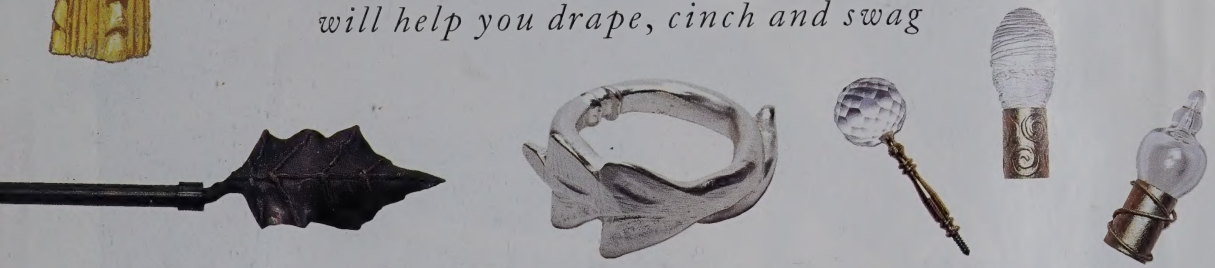
6. SINUOUS line, sophisticated fabric and a bold presence distinguish an enveloping wing chair designed by John Mascheroni for Swaim.

FOR MORE DETAILS, SEE READER INFORMATION

© 1990, HANES HOSIERY, INC.

EDITORS: DARA CAPONIGRO AND LISA HEARST ESPY

Rods and rings made from precious materials can add drama to simple curtains. These accessories will help you drape, cinch and swag



Six-inch wood tassels decked theater curtains in the late 1800s. Reproductions by Niermann Weeks (TOP LEFT), $75. At John Rosselli: 212–772–2137. Iron leaves embellish a six-foot rod (ABOVE LEFT), $785. From Le Symbole Studio: 312–266–8827. Silver-plated bronze rings (ABOVE CENTER) by Garouste & Bonetti. At Neotu: 212–982–0210. Crystal ball finial (ABOVE RIGHT). From Decorative Hardware Studio, through decorators. Hand-blown glass finials (ABOVE, FAR RIGHT). From MOND(OR)KWAN, through decorators.

TRIA GIOVAN

Cotton tie-on curtains (ABOVE LEFT), a 44-by-84-inch panel, $49; rods, from $32. At Pottery Barn: 800–922–5507. Pick from fourteen natural shades for Yosemite wood blinds by Levolor (ABOVE CENTER); a 36-by-72-inch blind, $394. For stores: 800–225–1988. A dragonfly tieback (ABOVE RIGHT) is one of four cast-bronze critters by Jerrystyle, $50 each. At Jerrystyle: 212–353–9480.

Woodworker Joseph Biunno's carved branch has a 23-karat finish (ABOVE), $125 per foot. From Joseph Biunno: 212–629–5630. Tassel napkin rings of natural raffia can be used as tiebacks (OPPOSITE, BOTTOM LEFT), $35 for four. At Felissimo: 212–956–4438.

window and patio door dealer listed in the Yellow Pages, send in the coupon, or call 1-800-426-4261. We'll show you how Andersen Feature Windows create kitchen environments in which you can truly experience the joy of cooking.

Come home to quality. Come home to Andersen.®

Andersen AW Windows·Patio Doors

Send me free literature. I plan to ☐ build in

City State Zip

I plan to ☐ remodel. I plan to ☐ replace.

Name

Address

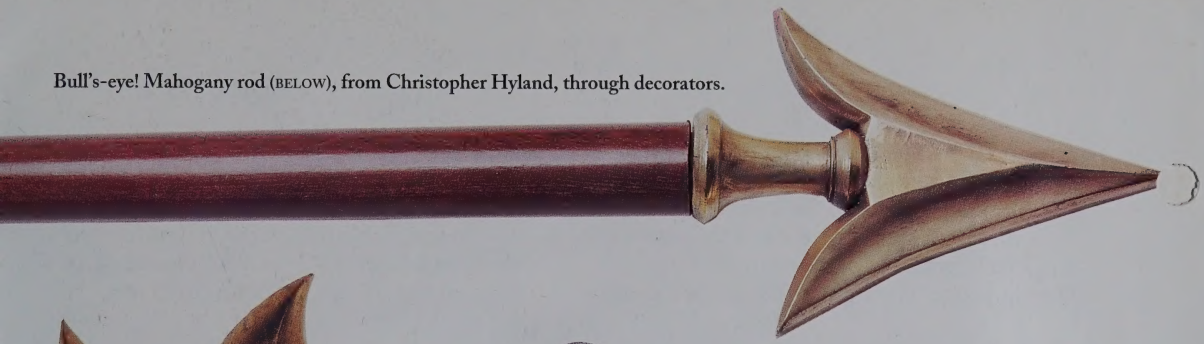
City State

Zip Phone

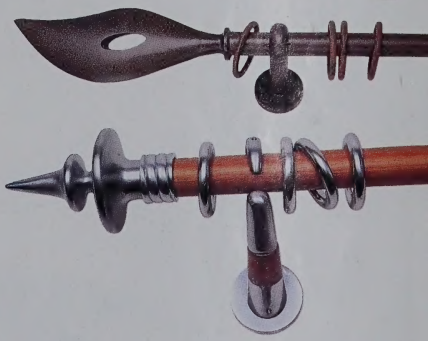
Send to Andersen Windows, Inc., P.O. Box 3900, Peoria, IL 61614.

004-0193

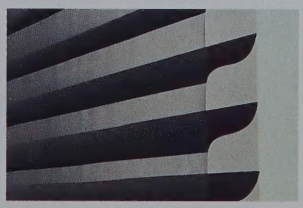
Bull's-eye! Mahogany rod (BELOW), from Christopher Hyland, through decorators.



Shooting star tieback (ABOVE LEFT) measures five inches, from The Loom Company; spiraling bronze swag holders (ABOVE CENTER), from Hines; through decorators. ABOVE RIGHT: Accessorize with a crescent moon tieback from Hines, sun and leaf finials from The Loom Company (both through decorators); curtain rings, from $12, and ball finials, from $200. At Le Petit Trianon: 212–472–1803.



Pineapple finial (ABOVE LEFT), $175; and curtain ring, from $12. At Le Petit Trianon: 212–472–1803. Circular tiebacks, $175 a pair; ball and acorn finials, from $250 a pair. At Lars Bolander: 516–329–3400. Flower tieback (ABOVE CENTER), $40 a pair. At Gump's: 800–284–8677. Cameos, $390 each. From Joseph Biunno: 212–629–5630. Rods (ABOVE RIGHT), from Hines, through decorators.



Soften bright sunlight with shades (ABOVE CENTER) from Hunter Douglas; a 36-by-72-inch shade, $390. For stores: 800–22–STYLE. Bacchus finial (RIGHT), from Niermann Weeks, $75. At John Rosselli: 212–772–2137.

For more curtain ideas, see page 64. For more details, see Reader Information

MERCURY SABLE is a car with a lot of followers. How else do you explain all the new cars that are so Sable-like?

Not that we blame them. From the beginning, Sable was a design worth copying. The right size. The right shape. With the sure handling of front-wheel drive, the smooth ride of an independent suspension and the ample power of a fuel-injected V-6 engine.

Inside, Sable has all the amenities you expect in a Mercury, plus your choice of five- or six-passenger seating configurations.

It Forced Other The Copier

LINCOLN-MERCURY DIVISION Ford

Unusual accents, from rainbow-colored silk pillows to nostalgic black-and-white photography

By Kathryn Bonn

A GLOWING tribute to the one that got away: Any fish can be reproduced in mahogany or basswood and covered in gold, brass, bronze or platinum. Two mantel-worthy examples: Large Mouth Bass (top) and Wall-eye, $1,250 each. *From Best of Vermont: 800–388–3766.*

LUMINOUS silk pillows (left) are created by Sabrina Schilcher and Alison Spear (below). Filled with down and feathers and festooned with pom-poms, fringe or other decorative trim, they can be ordered in 60 colors, $125 to $300. *From Candide: 212–206–0309.*

FANCIFUL AS WELL as functional, this offbeat aviary (above right) is handcrafted in Appalachia from willow and hickory, $675. *From Garden Source: 404–351–6446.*

FINE EMBROIDERY on antique French linens inspired interior designer Mary Douglas Drysdale to stitch her own luxurious originals (right). She hand-appliquéd Ultrasuede onto cotton rep pillowcases and bedspreads for her Fleur de Lys collection, $275 for a case to $3,000 for the spread. *Call: 202–628–3456.*

A STRIKING landscape photographed in black and white can be as evocative as the most vibrant oil—and often less expensive. Example (left): Winston Link's *202 Homeward, Through Keller's Field, VA.* Prints by top lens masters are $300 to $900. *At Robert Burge/20th Century Photographs Ltd.: 212–935–9803.*

COURT OF VERSAILLES

Feel wonderfully privileged with the majesty of "Empress." Elegantly authentic embroidery frames this impeccably tailored ensemble created by Cannon Royal Family for its Court of Versailles Collection, in liaison with the Versailles Foundation and Gerald Van der Kemp. All in opulent 250-thread count, 60% Pima blend cotton, and 40% Fortrel® polyester. The most luxurious easy-care cloth made in America. For stores nearest you call 1-800-237-3209. Cannon Mills, 1271 Avenue of the Americas, NY, NY 10020.

CANNON.
The Fabric Of Life

FORTREL®
The Fiber of Choice

Fortrel is a trademark of Fiber Industries, Inc. for premium polyester.

Artists working in everything from fiberboard to sheet metal are using age-old techniques to create contemporary classics

Chris Lehrecke (above). His fiberboard Egg table seems to float on spindly steel legs, $3,000; the smaller Leaf coffee table—of solid mahogany for $2,000—echoes the curves of its larger cousin. *From Lehrecke Furniture: 718–783–9150.*

WROUGHT-IRON architectural details on buildings, fences and gates inspired the unique shapes of David Fiocca's candlesticks (above). Each piece is handmade—sawed out of sheet metal, blackened, then lacquered. Clockwise from top: $28, $36 and $28. *From Fiocca Designs: 216–253–8822.*

EUROPE AND the Far East are rich sources for Washington, D.C., designer Antony Childs, who scoops up uncommon objects to enchance clients' homes and to stock his shop (below). Finds range from the Swedish mahogany secretary, $85,000, to the set of sprig-bordered Viennese plates, $650. *By appointment: 202–337–1100.* hb

GRACEFUL forms characterize the furniture designed by

ARTFUL cascades of paper line the walls at Kate's Paperie in Manhattan. One example from Japan could pass for chiffon and go out on the town as a scarf. Handmade, recycled and marbleized, the papers come from as far away as the Philippines. These include (above) leaf-motif tissue from Japan and green paper from Canada. *At Kate's Paperie: 212–633–0570.*

FLORAL decorator Lawrence Becker (his Manhattan shop, left) uses topiary and other precisely crafted arrangements to style New York City apartments. *At L. Becker Flowers: 212–439–6001.*

FAR LEFT: JEFF McNAMARA; CENTER: SIGRID ESTRADA; BOTTOM RIGHT: WALTER SMALLING; BOTTOM LEFT: TOM McWILLIAM. FOR MORE DETAILS, SEE READER INFORMATION

By Kathryn Bonn

UTICA IS A REGISTERED TRADEMARK OF J.P. STEVENS & CO., INC. MADE IN U.S.A. PHOTOGRAPHY: DAVID PETERSON. © 1991 EILEEN WEST.

EILEEN WEST®

Italian Garden - Inspired by the beauty of Italy. All cotton bedlinens and window coverings.
Mailers and retail locations available through Eileen West Store.
33 Grant Avenue, Dept.BE101. San Francisco, CA 94108. Tel. 1.800.899.WEST

DESIGNED EXCLUSIVELY FOR
UTICA®

By Glenn Harrell Photography by Michael Mundy

Living theater

Mary Drysdale, collector and designer, turned her own house into a dramatic setting for French antiques and contemporary art, for family life and frequent parties

The entrance hall (top) was enlarged to suit the Beaux Arts-style house (above). Opposite: Neoclassical elements include an 1812 English recamier and Drysdale's designs for the stair rail and Greek-key stenciling on sisal runner.

PRODUCED BY SARAH KALTMAN

In the living room, antique Georgian chairs and French settee are upholstered in silk panels of cream, pink and gray—subtle colors applied in an unusual way. Opposite top: Dramatic seating group features two cardboard chairs by architect Frank Gehry, antique bench and armchair. Opposite below: Drysdale with Ruben, her Harlequin Great Dane.

THERE IS A FRENCH EXPRESSION *mettre en valeur* that struck interior designer Mary Douglas Drysdale as especially meaningful when she first heard it in Paris, a place where she spent three formative years studying and working for a group of architects. "It means to show an object in its best light, to allow you to see its true value," she explains. As a serious collector of contemporary art and antique furniture, and as a designer who is frequently called in by other collectors, Drysdale has made these words a philosophy.

A love and solicitude for objects is evident in her Washington, D.C., house, where each piece is thoughtfully placed in a context, in a flattering light and in its own generous envelope of breathing space. Drysdale is also concerned with showing the true value of the architecture. "I don't like rooms where the art or decoration overwhelms the setting," she says. "I have a cleaner aesthetic."

Eight years ago, Drysdale and her husband, Simon Hershon, a financial consultant, purchased their 7,000-square-foot house in the city's distinguished Kalorama neighborhood. It had been languishing on the market waiting for someone with Drysdale's vision and energy to take it on. As an expert space planner (she says she does not "work from the toss pillows back to the walls"), Drysdale proceeded

Balance is Drysdale's goal. An antique alabaster figure echoed in a corridor (above left) by a Manuel Neri sculpture. Above right: In a "petit salon," as in several other rooms, the windows are hung with handkerchief-point silk valances in a style made famous a few decades ago by the great tastemaker Pauline de Rothschild. Sculpture by Italo Scanga.

Opposite below: A warm apricot-pink glaze on the living room walls is a delicate backdrop for Charles Arnoldi's vibrant wood sculpture. Sisal rug has jute border and is stenciled with stars. This page: "I like surprises," Drysdale says. "It's fun to show people how far you can go with traditional techniques." One example is appliqué work, seen here in the graphic slipcover design on a Mackintosh-style chair.

For the dining room Drysdale adapted the traditional Serlian three-part window with center arch, using mirror instead of glass. It frames a 19th-century German figure and also disguises the door to the kitchen. Painting by Sam Gilliam. Chairs from Baker Furniture. Opposite bottom: A pale stenciled pattern decorates the dining room floor of bleached oak.

to deal with the shortcomings of the house and with her family's special needs.

Major renovations included the carving of guest quarters and a two-room private retreat for Hershon's 15-year-old son, Joshua, out of what had been an attic. On the ground floor, footage was claimed from laundry and utility rooms for a library and also for an enlarged entrance hall suitable to the scale of the house. "My goal was to open up the space and bring in light," says Drysdale.

While reconfiguring the rooms, Drysdale tackled the architectural details—a matter of great importance to her. She designed new windows with extra-thick muntins to enhance their impact both on the facades and in the rooms, then added strong, custom-made moldings to harmonize with the windows. She also ripped up the pine floors and replaced them with oak boards laid in a herringbone pattern and bleached.

Although the juxtaposition of contemporary art and 18th-century furniture in a spare setting has been seen before—the combination is irresistible to those who can afford this piquant combination of collections—Mary Drysdale's version of the rarefied formula is fresh and personal. There are no sacred cows here—slipcovered copies of Mackintosh chairs prove that. She is playful even about art, using Matisse forms in pillow appliqué. "My vision for the house was neoclassical, but with old playing off new, rough off fancy, silly off serious," says Drysdale. Quiet contradictions are the rule, whether it is cardboard paired with velvet or iron next to gilt.

For Drysdale this house fulfills her dreams. "It makes me feel civilized, pampered, delighted. We can [and they did] have a masked ball here one night and the two of us can watch old movies in our pajamas the next."

The kitchen is fresh and simple with plain white laminate and discreet pears and lemons painted on the walls. The Drysdale-designed wall unit, looking like a postmodern building, conceals a washer, dryer, ironing board, broom closet. Top left: A triptych of charcoal drawings by Tom Dineen. Top right: In the study, French library table, leather chair from Atelier International, open-arm chair from Baker Furniture.

By Janet Siroto Photography by William Waldron

For his latest look, style-setter Ralph Lauren pulls from a pared-down palette, pumped-up scale and pure materials

Nature's finest

The kitchen swag (opposite) is sawn wood with trompe l'oeil-painted checkered cloth—a fanciful idea Katrin Cargill first encountered in her House Beautiful days. Katrin—the kind of improvisational cook who plans her menu after seeing what is freshest in the market—spends a good deal of happy, productive time in her kitchen. The garden (this page) is David Cargill's territory and the results of his work are as English as the landscape surrounding it. The planting is a rich mixture of herbaceous plants, shrubs and roses—a sumptuous setting for the twig bench.

excellent Idea

THINK OF A RALPH LAUREN room and chances are that images of burnished wood paneling, patrician plaids and paisleys and a refined kind of clutter (a pile of books, a dozen silver-framed portraits) will come to mind. Lauren has made his mark on the homes, not to mention wardrobes, of America by cultivating a classic yet comfortable style that borrows from the past with a free hand. But looking at Lauren's latest home-furnishings collections, featured here, one might be surprised at first. Where are the plaids? The yellow Labradors? At second glance, things begin to make more sense. The signature Lauren touches are there: The purity of style, the eye for detail, the dedication to comfort (a sofa you can really sprawl on, for instance) and the abiding respect for the beauty of natural materials.

"A peaceful refuge, a place to collect your thoughts in a busy life" is how Ralph Lauren describes the serene, loftlike space. Within an envelope of white walls, there is a wash of no-color colors—ecru, cream, tan and taupe. Nature's finest materials add warmth and texture. The ivory-colored coffee table, for example, has legs carved by hand from hard-rock maple to mimic bamboo. The generous sofa and arm-

Opposite: The seating area's clean lines are softened by Lauren's signature overstuffed chairs; the focal point is the oversize portrait by Chris Gallagher. Top: A sure mix of material and scale in the library niche—the welcoming width of the armchair, the delicate lines of the leather side chair. Above: The work area encourages clear thinking, with glass-top desk and honey-colored file cabinet. Light is softly filtered by canvas blinds. Furnishings and fabrics, The Ralph Lauren Home Collection.

chair are woven of rattan peel. The natural finish of these pieces (the surface remains unsanded for a rugged, primitive appeal) is underscored by the simplicity of the upholstery—pure cotton canvas in a luminous shade of oyster. Some of the sofa pillows manage to evoke nature not once, but twice; the fabric is woven of pure cotton, then printed with a wicker-weave pattern.

It is hard to ignore the scale of the furnishings. So formidable are the chairs that you might be surprised to see them in a small space. And the same holds true for the stately four-poster bed and armoire, pieces from Lauren's Martinique collection, which will be available this spring. (Their flat surfaces are of Anegre wood, which is abundant in Africa.) But this breed of furniture expresses a basic Lauren philosophy: Comfort comes first and need not be sacrificed, even in close quarters.

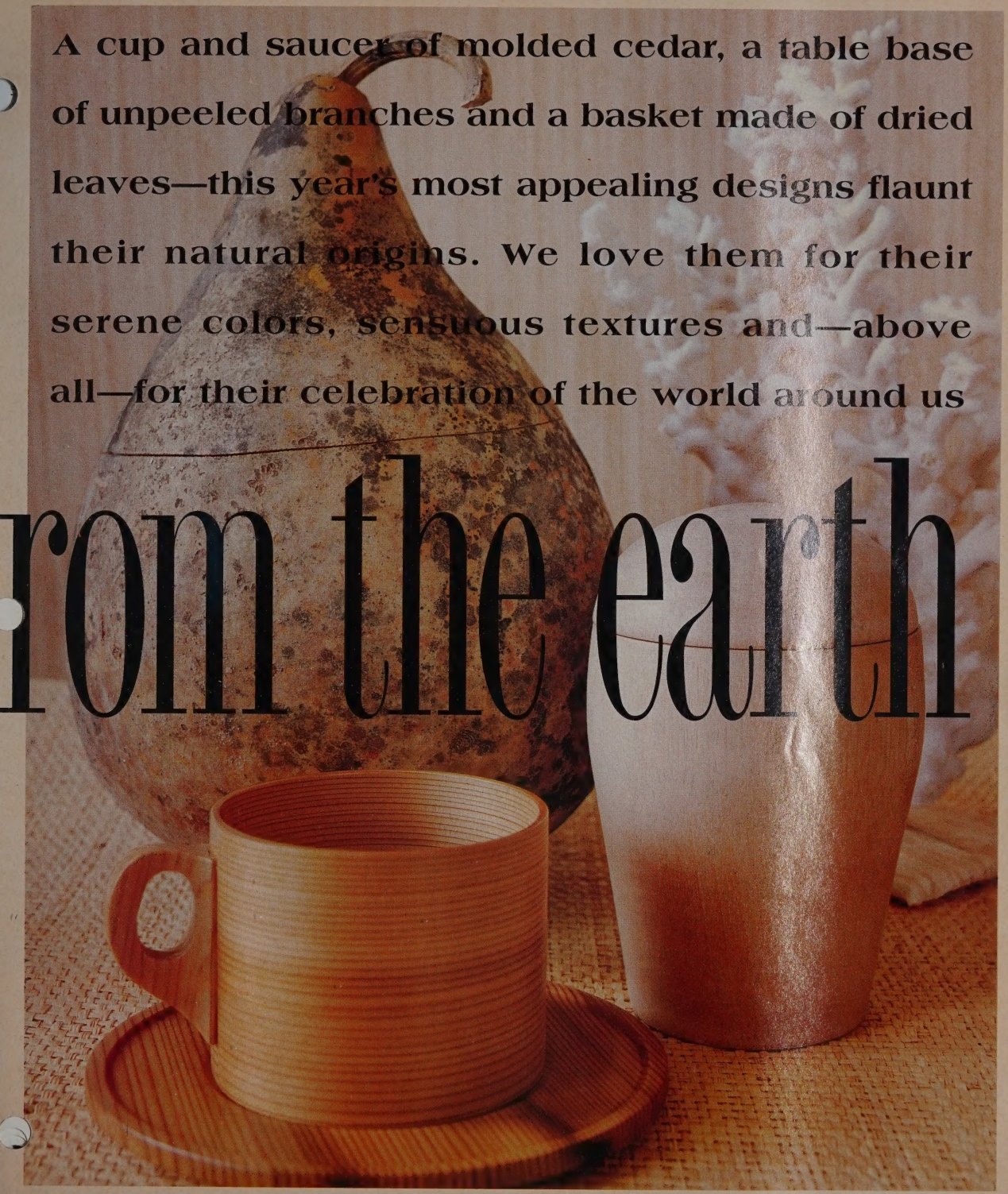
These spaces offer another dimension of comfort: They have an underfurnished edge that seems to mandate relaxation. Nothing is too polished or too perfectly matched. Steel, glass and light-toned wood mingle effortlessly; prints are propped against the wall; and the trappings of an architect's livelihood are everywhere—T squares here, a basket filled with floor plans there. Accessories appear only in cameo roles and invest the spaces with a quirky humor. In the seating area, a tremendous *conté* crayon (on canvas) portrait presides, and a model plane hovers. Perhaps the most striking detail: In the library niche, a huge leather shoe (probably a Dutch manufacturer's model) seems ready to stride away. It is a most fitting symbol for Ralph Lauren, who moves with agility from the English country look to clean contemporary, reflecting—and affecting—the mood of the times.

"A peaceful refuge, a place to collect your thoughts" is how Ralph Lauren describes this serene space with its romantic bed

In the bed alcove, the bamboo-motif four-poster and armoire add grandeur that the space lacks. Opposite: Clothes and a camera, hung from pegs, become rotating wall art. Furnishings, fabrics and bed linens, The Ralph Lauren Home Collection.

Gathered f

Baskets (above) made from bark and leaves just as they came from the tree. Top left: The standing screen's wood grain and knots create an abstract pattern. The knotty apron of a simple table becomes its decoration. For the wall panel, twigs are tied to rice paper with strands of raffia. Top right: Ribbon woven of raffia. Right: Fungi, pods and leaves in shadow boxes. Opposite: Cup and saucer molded of cedar; box made of a pear-shaped gourd; domed box of mango wood.



A cup and saucer of molded cedar, a table base of unpeeled branches and a basket made of dried leaves—this year's most appealing designs flaunt their natural origins. We love them for their serene colors, sensuous textures and—above all—for their celebration of the world around us

rom the earth

By Elizabeth H. Hunter Photography by Tria Giovan

NOT SINCE CRAFTSMEN of Adirondack furniture elevated tree branches to the realm of decorative art have we seen so many tables, chairs, screens and beautiful objects that look as if they came right out of the fields and woods. Indeed some of them have—for example, the huge tree-ear fungus that stands as a sculpture on the ledge above the console on the preceding pages. But even pieces that have been polished, shaped or cut are still crafted to look as simple and natural as possible.

"Natural" should not be confused with rustic, however. There is nothing crude about these new designs. Every knot in a piece of wood, every unpeeled branch, every dried leaf was chosen for its beauty.

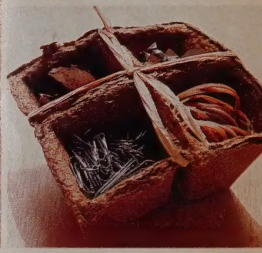
This appreciation of beauty in the natural world has grown out of our increasing concern for the environment, of course. But the objects themselves—their sculptural shapes and complex textures—offer a visual richness for the pared-down rooms some of us live in today. "Without the stimulus of pattern, a room *must* have textures and strong forms," says one design guru.

Just imagine how striking a table base of unpeeled twigs and branches would be in a simply furnished space. Or a screen decorated with shells and starfish.

But what these natural pieces add to a decor goes far beyond the visual. "The textures and forms give me a sense of serenity," says William Lipton, who, with his partner Robert Homma, has a shop specializing in objects like the tree-ear fungus. "And they remind us of the comforts we can find in the world of nature."

A floor of unpolished limestone squares (opposite) and walls covered with grass cloth provide the rich textures a simple room needs. Left: Add small touches of natural color and texture to your desk with papyrus stationery and wooden postcards, all tied up in raffia. (The postcards, made of thin wood veneer, can be sent through the mail.) Or keep paper clips and other essentials in starter pots of peat moss (below). Paper roses (bottom) looped around white linen curtains are visually and tactilely pleasing.

FOR MORE DETAILS, SEE PRICES & SOURCES AND READER INFORMATION



The decorators report that environmentally sound products were not hard to find. Sheets, Simply Cotton by Utica for J.P. Stevens. Pencil-post bed, Bilhuber, Inc. Blanket, Terra Verde Trading Co. Isamu Noguchi light sculptures, Akari-Gemini. Compact fluorescent light bulbs, Sylvania. Drapery fabric, Testfabrics, Inc.

A beautiful bedroom that is good for your health

No toxins, no allergens. Just pure cotton, linen and silk, gentle hues, and furnishings thoughtfully chosen and placed

By Rhoda Jaffin Murphy
Photography by Thibault Jeansen
PRODUCED BY SARAH KALTMAN

Reminders of woods and sea decorate this bedroom. Both views above: Antique botanical prints of ferns from the W. Graham Arader gallery adorn the walls; green plants, such as these orchids, add beauty as well as help in purifying the indoor air. Both views right: Softening the room are the curves of seashells, bentwood armchairs, a fiberoptic lamp, a round contemporary table.

A PLAIN SET OF SHEETS WITH NO pattern or color is not your usual design inspiration, but that is exactly where Jeff Bilhuber and Tom Scheerer began when House Beautiful asked them to design a beautiful bedroom that was environmentally correct.

But these are not just any sheets. Called Simply Cotton and new from J.P. Stevens, they are made from pure unbleached cotton without dyes or chemicals—harmless to people and to the air and water around us. Their color and touch are cool, soft and inviting.

Virtually everything else in the room was also chosen as much for its personal and planetary implications as its beauty. The fabrics are all natural—cotton, linen, silk—and are colored with nothing stronger than vegetable dye. The furniture is either old (a particularly pleasant form of reuse) or recently made from the wood of reforested trees (for every tree cut, another is planted). The finishes on the wood of the upholstered pieces are nontoxic, and the light bulbs—compact fluorescents—consume less energy and last longer than ordinary bulbs. Even the building that houses the bedroom is reclaimed. Called The Waterworks, it is an 1829 paper mill in New Hope, Penn., that has been remodeled into condominiums by architect Cecil Baker.

The rich brown wall and ceiling paint, as you might expect, is not just any brown paint. It is low in biocides and contains no fungicides, the chemicals that help prevent bacterial growth but that can trigger reactions in chemically sensitive people. The cork floor, which was attached with a water-based instead of a solvent-based glue and was shined up with oils made from plant substances, is the same nut-brown hue. "The room surfaces are meant to be read as one," explains Bilhuber. "We wanted the background to almost disappear so that furnishings would stand out."

Instead of looking for pattern to provide drama, Bilhuber and Scheerer carefully juxtaposed curved and angled pieces of furniture. Bilhuber says, "You can't perceive a curved line unless there is a straight line to set it off." Bentwood armchairs from the 1930s stand out against a straight-edged sofa; a clean-lined pencil-post bed is softened by a pair of orb lights and hand-dyed silk bed hangings.

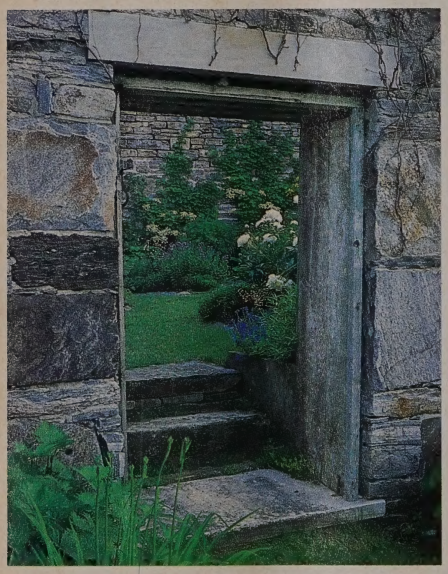
All the accessories are objects culled from nature or chosen to evoke it. Botanical prints of ferns, nautilus shells, driftwood and green plants serve as reminders of the precious world that lies just beyond the glass.

Nautilus shells, Robert Homma William Lipton. Fiberoptic lamp, Lee's Studio. Isamu Noguchi occasional table, Full House. Sofa, wing chair, ottoman, Lee Industries. Sofa and wing chair fabrics, Thai Silks. Bentwood rope chairs, nesting tables, Alan Moss. Cork flooring, Dodge-Regupol. Floor finish, Livos. Paint, Miller Paint Co. Rug, F.J. Hakimian.

FOR MORE DETAILS, SEE PRICES & SOURCES AND READER INFORMATION

Light woods
and softly colored
fabrics stand
out against a dark
background

A green garden basks in the shelter of old foundation walls



Richly textured foliage and white flowers glow against the varied grays of native stone

THESE FOUNDATION WALLS HAVE INSPIRED A GARDEN SINCE about 1928, after an 1810 frame house was lifted off its base and moved to a new site several miles away. Plants and flowers have come and gone, but the feeling of enchantment has never changed for the family that owns the garden and the house right next door. (The family, New Yorkers, has spent weekends and summers in Massachusetts for generations.) "My mother-in-law had a formal garden and she served tea there every afternoon around the millstone," says the current owner who, with her husband and children, uses the garden much more informally. At one time there was simply a lush carpet of grass. But five years ago they decided to make a proper garden. Garden designers Margaret E. Burnett and Suzanne Coe divided the 20-by-40-foot space, paving one quarter for dining and laying out the remainder with symmetrically balanced beds. Grass paths four feet wide wind around the beds, whose scalloped shapes are defined by Belgian paving blocks. "The symmetry of it reminds me of an Italian Renaissance garden," says Burnett. The owner wanted a garden beautiful in all seasons and she loves the view from her bedroom window in winter. "We once thought of having an oval lawn with simple beds around it, but that would have been boring," she says. "Instead, these beds are lovely, especially when the flowers and foliage are gone, and the stone paving always looks like an abstract painting."

Three foundation walls stand free (top); the fourth, almost 18 feet high, was built into the side of a hill. Above: Climbing the steps into the garden delights visitors. Right: Views of the valley are framed by openings for original doors and windows. Opposite: The owner specified lots of greenery with white flowers and touches of blue because, she says, "brighter colors would distract from the design and the stonework."

PRODUCED BY DARA CAPONIGRO

By Elizabeth H. Hunter Photography by Peter Margonelli

Before you Begin

Hanging baskets are easy to arrange. Choose a variety of plants that will flourish and bloom at the same time during the year for the easiest possible upkeep.

Choosing Plants for Baskets

Before you buy plants, decide where the basket will hang. Sales people at garden centers can supply information on sun requirements and growth patterns and offer help with color combinations.

- Select plants according to the amount of sun they will receive. Plants that need light require four to six hours of sun a day.
- Choose a good mixture of shapes—several trailing plants, some bushy varieties and a couple of upright flowers.
- Select some plants with interesting foliage to break up the arrangement and make it eye-catching.
- Buy summer bedding plants early in the season to get the best selection and the healthiest plants.
- Purchase enough plants so they can be tightly packed into the basket. This will give a lush, full display once they begin to flower.

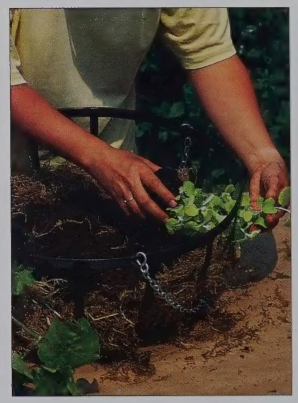
Plants for Summer Color

	Pink	Red	Purple	Blue	White	Yellow	Orange	Foliage
Bushy & upright plants								
Marigold						■	■	
Geranium	■	■			■			
Rock rose	■				■	■	■	
Impatiens	■	■			■		■	
Upright fuchsia	■	■			■			
Trailing plants								
Trailing fuchsia	■	■			■			
Petunia	■	■	■	■	■			
Ivy-leaf geranium	■	■			■			■
Ivy								■
Helichrysum								■
Lobelia	■		■	■	■			
Nasturtium		■				■	■	
Verbena	■	■	■		■			

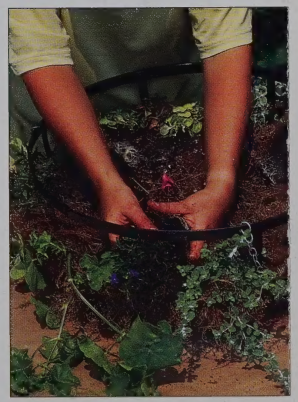
Planting a Hanging Basket

1 Water all plants thoroughly before you begin. Arrange the basket's chains to one side and begin to line the basket with moss. It usually comes tightly packed in a bag, so ease it apart before using.

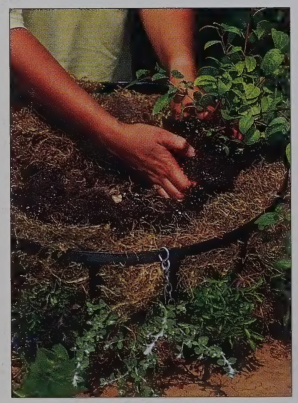
2 Build up a layer of moss about 3" deep. Place an old plastic saucer in the center of the basket on top of the moss. This will help to retain water. Cover the saucer with a 3"-deep layer of moist potting soil.



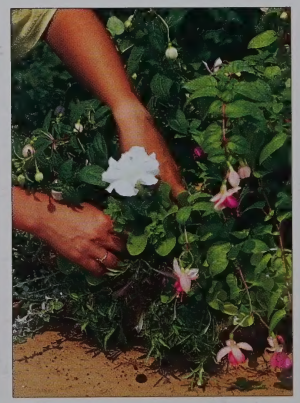
3 Select some small trailing plants, such as lobelia and soft, gray-leaved helichrysum. Remove them from their pots and push the heads through an opening in the hanging basket so the roots sit in the saucer.



4 Add more trailing plants, such as ivy-leaf geranium, ensuring that the roots of each plant are surrounded by fresh potting soil. Add soil on top and moss around the edges as plants are placed in the basket.



5 Add any upright plants or ones that will climb up the chains to the center of the basket. Again, make sure roots are well-covered with potting soil. When these are placed, fill in around the edge.



6 Use bushy plants or more trailing plants around the edge of the container. Space them evenly around the rim of the basket and pack their roots into the soil with your hands. Water the arrangement well.

Dollar Sense

Careful tending will prolong the life of your arrangement. Water once or even twice a day during hot spells. Feed the plants at least once a week with a liquid plant food and trim off dead blooms and leaves to make room for new growth.

Handy Hints

To prevent basket from tipping when you plant it, wedge it in a bucket. A little water or some rocks in the bottom of the bucket will keep it stable while you work.

Planting a Summer Hanging Basket

Create a hanging showpiece with colorful summer bedding plants.

You Will Need

- ❑ 20" wire basket
- ❑ Potting soil
- ❑ Moss
- ❑ Plastic saucer
- ❑ Lobelia
- ❑ Ivy-leaf geranium
- ❑ Petunia
- ❑ Upright fuchsia
- ❑ Gray-leaf helichrysum

Bright Ideas

Vary the flowers and plants in your hanging basket to bring dramatic color to a patio or provide a warm welcome outside the front door.

Rich Balance

Choose strong tones of red, pink and purple to stand out against a dark brick background.

- Variegated ivy trails through the base of the arrangement.
- Pink and purple petunias flow through the sides of the basket.
- Ivy-leaf geraniums fall over the edge of the basket on either side.
- Striking red begonias and impatiens grow upward from the center.

Country Color

Anything goes in this country-style basket. The key is to choose a wide variety of flowering plants.

- Magenta petunias and trailing fuchsias are the starting point at the base of the arrangement.
- Deep pink ivy-leaf geraniums are planted randomly for unexpected patches of color.
- Yellow French marigolds and upright fuchsias add height.
- Rock roses have lush foliage with blooms that will open on bright days.

For further information: Creative Home Decorating, International Masters Publishers, 444 Liberty Ave., Pittsburgh, PA 15222-1207 1-800-635-4120

Printed in U.S.A. ©MCMXCV IMP AB/IMP Inc. Creative Home Decorating™ International Masters Publishers AB, produced under license

Packet 00

122-708-112

Before you Begin

Arrange the display on a silver platter, working from different angles so it looks good from all sides—and build up a sumptuous visual feast.

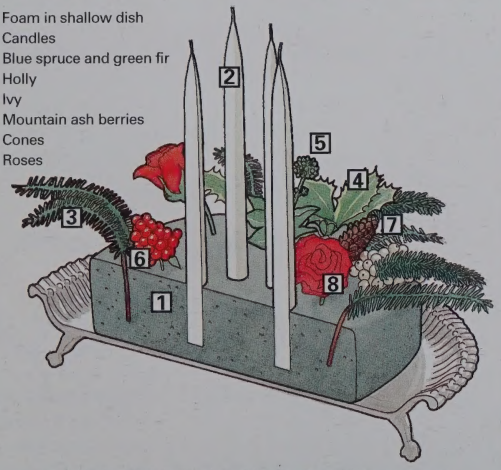
Choosing Materials

Fresh flowers and foliage like pine needles, cinnamon and roses not only look extra special but also add their own festive fragrances to the arrangement.

- Florist's foam provides the anchor. Soak in water before use and place in a shallow waterproof dish on top of the platter.
- Branches of blue spruce and green fir are good fillers—fan them out to cover the foam.
- Add a hint of gold with variegated holly or ivy.
- Berries and flowers bring color to the arrangement. Substitute silk flowers and plastic berries for a longer-lasting display.
- Use non-drip candles that will not spatter the display with wax when they are replaced.
- Add a seasonal touch with bundles of pinecones, berries and whole dried fruits.

Building up the Arrangement

1. Foam in shallow dish
2. Candles
3. Blue spruce and green fir
4. Holly
5. Ivy
6. Mountain ash berries
7. Cones
8. Roses



Add whole dried fruits and white berries to fill in any gaps.

Arranging a Festive Centerpiece

1 Prepare the dried material first. Cut cinnamon sticks in 2" lengths and tie into bundles with silver ribbon. Group the pinecones in threes and bind with lengths of wire so that twisted wire ends protrude.

2 Using florist's tape, secure the damp foam to the dish. Push a candle into the center and add the other tall candles around it, spacing them evenly. Poke the spruce and fir around the edge of the foam.

3 Push the shorter candles in around the outside. Cut short sprigs of holly and ivy and use them to fill the sides and center of the display. Then add groups of mountain ash berries at well-spaced intervals.

4 Push the twisted wire ends of the bunches of pinecones into the foam, close to the base of the candles and between the sprigs of fir. Turn the dish while working so that it looks even from all angles.

5 Cut the rose stems to about 6" long and push them in around the bases of the candles. Cut the stems at an angle to help absorb water—do not slit or bash them as this will make them harder to insert.

6 Skewer the dried fruits on toothpicks and place in the centerpiece in small bunches. Alternatively, use pre-wired fake fruit. Top the fruit with clusters of white berries and cinnamon sticks.

TAKE NOTE

Candlelight adds a dramatic effect but never leave burning candles unattended or within reach of small children or pets. Replace candles when they have burned to within 2" of the foliage.

HANDY HINTS

Keep the display fresh by spraying it with plant spray every day. Keep the foam moist by adding water to the dish from time to time.

Festive Winter Centerpiece

Easy, eye-catching arrangements brighten any holiday table.

You Will Need

- ❑ Flowers & fruit
- ❑ Circular plate
- ❑ Waterproof dish
- ❑ Florist's wire & tape
- ❑ Pruning shears
- ❑ Nine 12" candles (four cut 1" shorter)
- ❑ Toothpicks
- ❑ Silver ribbon

Bright Ideas

Flowers and foliage, combined with candles, create a magical effect for a special occasion.

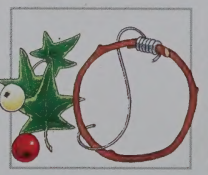
Movable Displays

Candles placed in tumblers or individual holders can be grouped together or spaced along the table.

- Dress candlesticks by joining and taping semicircular blocks of florist's foam around bases.
- Push holly, fir sprigs and kumquats into the foam.
- Or place candles in glass tumblers with flowers and foliage.
- Add ribbon for more decoration.

Fresh Floral Napkin Rings

Napkin rings take on a new twist using twigs and fresh plant materials. Substitute plastic berries, silk leaves or dried flowers to make the rings everlasting.



1 Twist silver birch twigs into circles and secure with florist's wire. Group foliage into bunches.

2 Bind stems with florist's wire and wind ends of wire around circle. Repeat with each bunch.

For further information: Creative Home Decorating, International Masters Publishers, 444 Liberty Ave., Pittsburgh, PA 15222-1207 1-800-635-4120

©MCMXCV IMP AB/IMP Inc. Creative Home Decorating ™ International Masters Publishers AB, produced under license

Printed in U.S.A. Packet 00

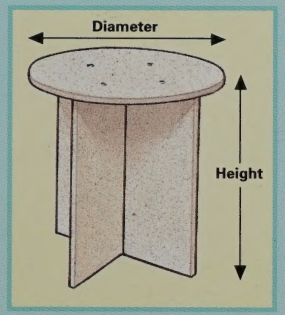
Before you Begin

Unless using very wide fabric, it will be necessary to join widths together to make up the tablecloth. Making a paper pattern helps in cutting a perfect circle.

Measuring up

For the diameter of a finished floor-length cloth, add the diameter of the tabletop to twice the height of the table. Add an extra 1½" to allow for a ¾" double fold hem all around.

The total equals the outer dimensions of the square of fabric needed to make the circular cloth.



Joining Fabric Widths

If the fabric is narrower than the overall diameter of the planned tablecloth, join fabric widths before cutting out the circular cloth.

- Avoid seams that will fall across tabletops. They are unsightly and impractical.
- Use a full width of fabric for the central panel of the cloth. Join half widths of fabric down either side of the main panel as shown in the diagram *(below)*.
- Join the selvages with a flat seam (right sides together and edges matching). Press seams open. If necessary, clip into the selvages to ensure that the seams lie flat.

1 Overall measurement of cloth (including hems)

2 Full width of fabric

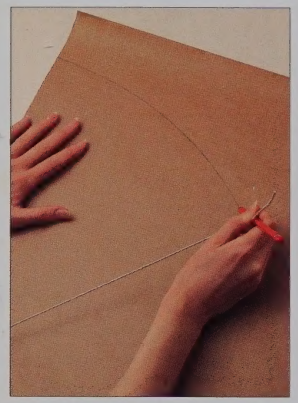
3 Position of seams

4 Diameter of tabletop

5 Height of table plus hem allowance

Cutting and Hemming the Tablecloth

1 Tie one end of a piece of string to a pencil. Measure from the pencil along the string a distance equal to half the cloth diameter (including hem) and mark. Tie a thumb tack to the string at this mark. Trim string.



2 Take a square sheet of paper slightly larger than the length of the string. Lay the paper on a work surface and push the tack in at one corner. Pull string taut and draw a quarter circle. Cut out carefully.

3 Fold the fabric in half, and then in half again to make a smaller square. Place the paper pattern so the point is at the center point of the folded cloth and pin in place. Cut out the fabric around the pattern curve.

DOLLAR SENSE

Sheeting fabric is available in extra-wide widths, eliminating the need for seams on larger tablecloths. It is also an economical and easily washable type of fabric.

TAKE NOTE

Make sure scissors are sharp enough to cut through several layers of fabric at the same time. Test them on scraps of fabric first so you won't ruin the tablecloth fabric.

4 Unfold the cloth and press. Machine stitch around the cloth ¾" from the raw edge of the fabric. This line of stitching (shown here in a contrasting color to make it visible) forms the hemline.

5 Turn up the hem allowance and press to form a crisp edge. The stitching should roll over naturally to the wrong side to create a clean edge. Turn under half the hem allowance and press again.

6 Pin the hem in place and baste if you wish. Stitch by machine just inside the folded edge. Alternatively, stitch by hand for a nearly invisible finish. Remove any remaining pins or basting and press.

Making an Easy Circular Tablecloth

Cover up an old table with fabric to show it off in a new light.

You Will Need

- ❑ Fabric & thread
- ❑ Paper for pattern
- ❑ Pencil, string & thumb tack
- ❑ Tape measure
- ❑ Scissors
- ❑ Needle & pins
- ❑ Sewing machine
- ❑ Iron & ironing board

Bright Ideas

Floor-length circular cloths disguise unattractive or makeshift furniture while shorter ones present a pretty, layered effect.

Bright New Look

Jazz up a plain cloth, or hide stains, with a brightly colored tablecloth placed on top.

- Choose a fabric that matches the original cloth.
- Sew a circular cloth that falls only halfway down the side of the table.
- Center it over the old cloth for a layered look. Then knot the corners for a casually stylish touch.

Cozy Corner

Create an attractive display area for your favorite collections in a cozy corner of the room.

- Use soft, subdued colors to promote a feeling of warmth and intimacy.
- An old fringed shawl makes an imaginative and easy cover for a circular tablecloth.
- Arrange items in groups on the tabletop, with larger pieces in back so smaller, flatter objects are visible in front.
- Choose discreet lighting that only illuminates the immediate area to emphasize the display.

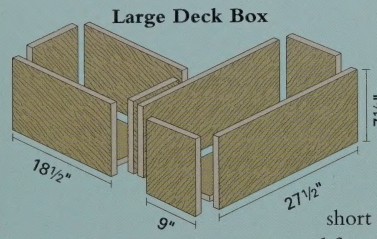
For further information: Creative Home Decorating, International Masters Publishers, 444 Liberty Ave., Pittsburgh, PA 15222-1207 1-800-635-4120

Printed in U.S.A. ©MCMXCV IMP AB/IMP Inc. Creative Home Decorating ™ International Masters Publishers AB, produced under license

Before you Begin

Simple rectangular planters join together at right angles for an L-shaped unit that becomes a corner treatment. Make the L-shape large or small depending on space.

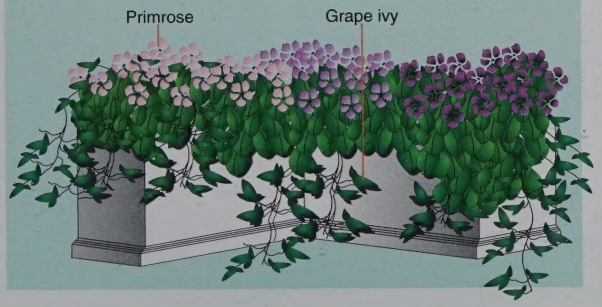
Buying Boards & Molding



In the milling process, a 1"x8" board is trimmed to ¾"x7½". So our boxes are actually 7½" tall. The side panels butt against the edges of the bottom board *(above)*. **A lumberyard** can cut boards to measure. Small deck boxes need three long pieces (each 7½"x20½"); three short pieces (each 7½"x11½"); and four end caps (each 7½"x9"). Large deck boxes need three pieces (7½"x27½"); three short pieces (7½"x18½"); and four end caps (7½"x9"). **If you cut the boards,** a small L-shaped deck box needs two 6'-long, 1"x8" pine boards. A large L-shape needs two 8'-long, 1"x8" boards. **Measure and cut** molding after the box is assembled. For a small L-shaped box, buy two 6' lengths, each 1"-2" wide. A large L-shaped box takes two 8' lengths.

Planting Tips

In the spring, plant grape ivy and primrose in deck boxes that get three to four hours of sunlight a day. As the season progresses, replace the primrose with begonias or geraniums.



Assembling the Boxes

1 Gather pieces for short box. Use a right angled ruler to evenly space three parallel lines across width of bottom board and two parallel lines along length. Drill holes through board where lines intersect for drainage.

2 Use a glue gun to apply glue to one long side edge of bottom. Attach side board at right angle, edges flush. Repeat with opposite side board. Turn on side and nail at ends and center. Glue and nail short ends.

3 Gather pieces for long box and assemble as in steps 1-2. Check joins, sand surfaces and wipe clean. Join the two boxes to form a right angle. Glue; then use short finishing nails to attach boxes securely.

4 Measure and blunt cut the molding so that one piece overlaps the other at the corners. Apply wood glue to trim and dot at center and ends with hot glue. Immediately position along bottom edge of boxes. Let dry.

5 Paint the inside and outside of the boxes with two or more coats of paint, drying thoroughly between coats. Cover the box completely, though the inside only needs enough paint to seal the surface. The inside can also be left unpainted and sealed with polyurethane.

DOLLAR SENSE

Clear pine (wood without knots) is usually more expensive than knotted pine, but will hold up better to the deteriorating effects of moist soil and severe weather.

HANDY HINTS

Enlist a friend to hold the board while you hammer to eliminate the need for a glue gun. Hot glue adheres wood only temporarily and should be used with nails to assemble boxes.

Deck Flower Boxes Made Easy

Brighten a corner of the deck with a pair of easy-to-assemble boxes.

You Will Need

- ❑ Wood boards
- ❑ Molding trim
- ❑ Paint & paintbrush
- ❑ 1¼" & 2" finishing nails
- ❑ Sandpaper
- ❑ Right-angled ruler & pencil
- ❑ Hand saw & hammer
- ❑ Drill and ¼" bit
- ❑ Wood glue
- ❑ Glue gun & glue sticks

Bright Ideas

For a natural finish, add wainscoting to a new box or revive an old, weather-worn one with this handsome outside coating.

NATURAL BEAUTY

The beauty of the wood on this box is kept looking lovely with a clear or tinted water sealer.

- This box can be made in either the small or large size, but the height is 1½" shorter to fit the wainscoting.
- Cut boards following measurements for large or small boxes, except cut all four sides and four end caps 6" wide rather than 7½".
- Small deck boxes need four 6' lengths, each 3" wide. For large boxes, get four 8' lengths, each 3" wide.

1 Measure length of all sides of finished box. For five outside corners, mark wrong side of wainscoting and cut an outside 45° angle. Cut two lengths per side.

2 For inside corner, mark right side of wainscoting and cut inside angle. Start at bottom and position on each side of box. Nail in place in recessed groove.

3 Position the next line of wainscoting, fitting tongue into groove of bottom row already on box. Nail in place, again hiding nails in recessed groove.

For further information: Creative Home Decorating, International Masters Publishers, 444 Liberty Ave., Pittsburgh, PA 15222-1207 1-800-635-4120

Printed in U.S.A. ©MCMXCV IMP AB/IMP Inc. Creative Home Decorating ™ International Masters Publishers AB, produced under license

Before you Begin

Pick flowers with different life spans for rearranging.

Floral Options

Lasting 1-3 days:
1 peony **2** Gerber daisy
3 lilac **4** phlox

Lasting 4-7 days:
5 lily **6** iris
7 dahlia **8** delphinium

Lasting 10-12 days:
9 liatris **10** lisianthus
11 statice **12** gladiolus

Arranging the Bouquet

1 Cut flower stems and trim off any greenery that would touch the water in the container. Fill a large pitcher with water, then position leather fern and tree fern to form a base for the flower arrangement.

2 Position the pale yellow gladiola first to determine the height of the bouquet. Next place the spiky, tall flowers—light blue delphinium and pink phlox—and then add soft, cream-colored stock.

3 Place the tall, pink larkspur in the arrangement. The pale pink astilbe comes next to add light, wispy accents. Then position the light pink lisianthus with care—stems are fragile and can easily be damaged.

4 Finally position pale peach roses and finish with purple statice as accents plus any greens needed to fill. Add water as necessary. This bouquet should stay fresh for three or four days.

HANDY HINTS

Display longest-lasting blooms in bud vases instead of placing them in a full arrangement to add bright floral accents all around your home.

Cutting Down the Arrangement

1 Remove all flowers and greens from container and discard the wilting blossoms. Fill a smaller container with water, reposition greens, and then recut the stems of the gladiola. Place them in the container.

2 Now recut the stems of the delphinium, stock and roses and rearrange them in the container. Cut down the stems of the lisianthus and the statice and place them around the arrangement as accents.

3 About three days later, you will need to remove all flowers and greens. Fill an even smaller vase with water, position ferns first and recut and position the stems of the gladiola and the lisianthus.

4 Fill in the arrangement with the remaining statice blossoms for a small but lovely bouquet that will last another five or six days.

EVERCHANGING BOUQUET

A summery bouquet lasts for days with some creative rearranging.

YOU WILL NEED

- ❑ GLADIOLA, DELPHINIUM, PHLOX, STOCK, STATICE, LARKSPUR, ASTILBE, LISIANTHUS & ROSES
- ❑ LEATHER FERN & TREE FERN
- ❑ THREE CONTAINERS IN SMALL, MEDIUM & LARGE SIZES
- ❑ PRUNING SHEARS

Bright Ideas

Spring flowers look fresh and cheery. By taking out flowers as they droop and repositioning them, you can enjoy them 10 days or more!

SPRINGTIME COMES

In spring, flowers come in bright and bold colors that make gorgeous table accents. Start tall, then trim to a more compact shape in a smaller container as the days progress.

- Start with feathery sprengerii as the greenery and base.
- Position the taller flowers—purple iris, orange lilies and magenta liatris—for height.
- Add graceful white calla lilies, hot pink peonies and lemon yellow tulips as the focal flowers.
- Fill out the arrangement with pink alstroemeria, lilac and golden aster for accent and filler.

1 After four days, remove flowers and greens, discarding wilted ones. Recut calla lilies, iris, lilies, alstroemeria, liatris and asters and reposition in smaller vase filled with water.

2 Three days later, pare down the bouquet again. Recut the liatris, alstroemeria and asters and position together in a still smaller container full of water. Enjoy for another five days or so.

For further information: Creative Home Decorating, International Masters Publishers, 444 Liberty Ave., Pittsburgh, PA 15222-1207 1-800-835-4120

Printed in U.S.A. ©MCMXCV IMP AB/IMP Inc. Creative Home Decorating™ International Masters Publishers AB, produced under license

Packet 00

Before you Begin

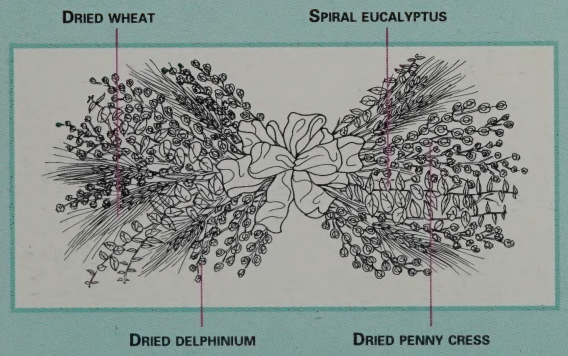
Let your personal taste and decorating style determine the flowers and other elements to make up the swag.

Choosing Flowers and Fillers

Use one floral color in a swag for a subtle look. But if bold suits the situation better, mix the colors creatively. Choose from this list or come up with your own unique combination.

Ideas for Creative Swags

Dried Flowers	Naturals	Other Fillers
Pink	**Grasses**	**Berries**
Strawflowers	Cattails	Pepper berries
Roses	Pepper grass	Canella berries
Heather	Bear grass	**Edibles**
Purple	Curly willow	Dried pomegranates
Lavender yarrow	**Grains**	Dried fruit slices
Purple statice	Wheat	Nuts
Blue delphinium	Rye	Dried artichokes
Yellow	**Pods**	**Spices**
Yellow yarrow	Poppy pods	Garlic bulbs
Strawflowers	Nigella pods	Cinnamon sticks
Sunflowers	Lotus pods	Dried oregano
White	**Floral grasses**	Chili peppers
Australian daisies	Rushes	**And more**
White statice	Caspia	Pheasant feathers
White delphinium	Flax	Pinecones



Arranging a Swag

1 Separate eucalyptus branches into two equal bunches. Position the bunches so that stems overlap; leaves point left and right. For a smaller swag, overlap stems more.

2 Leaving wire on spool, wrap it tightly several times around stems. Let 2" of wire extend at beginning and end. Cut wire, twist together and tuck ends into stems.

3 Gently fan out the branches. When branches are positioned satisfactorily, apply glue to the wire wrapped around the stems, using the glue gun, to further secure.

HANDY HINTS

Hold up the swag at various stages when glue has dried to look for empty spaces or a noticeable imbalance.

4 Use the glue gun to apply glue to the last 4" to 6" of several penny cress stems and place them in among the eucalyptus branches on one side. Repeat for the other side.

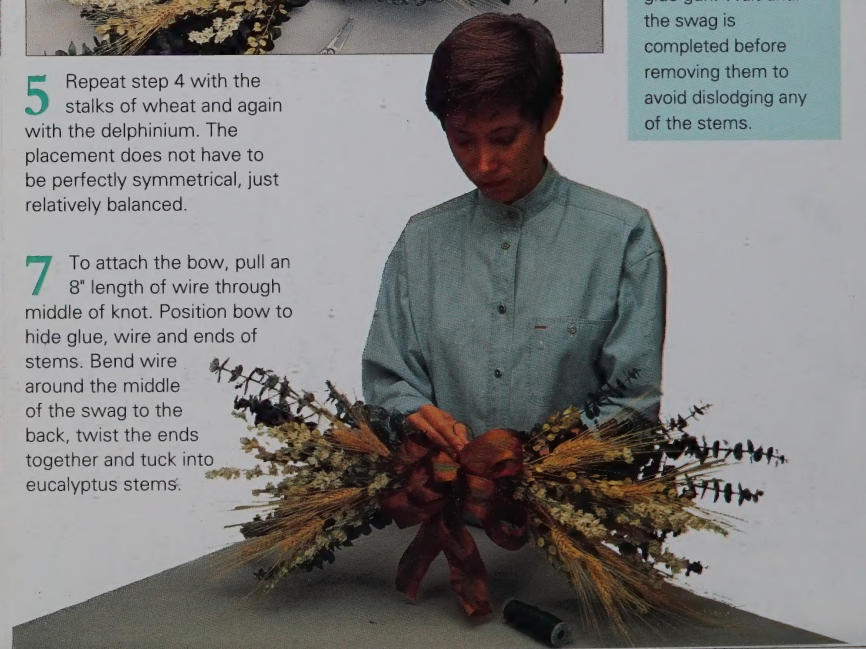
5 Repeat step 4 with the stalks of wheat and again with the delphinium. The placement does not have to be perfectly symmetrical, just relatively balanced.

Oops!

Web-like glue strands may appear among the flowers and grasses of the swag—trails from the glue gun. Wait until the swag is completed before removing them to avoid dislodging any of the stems.

6 When the swag looks full enough, cut about 12" of wire, wrap around the middle of swag and twist. Then twist ends to form a circular hanger.

7 To attach the bow, pull an 8" length of wire through middle of knot. Position bow to hide glue, wire and ends of stems. Bend wire around the middle of the swag to the back, twist the ends together and tuck into eucalyptus stems.



Making Floral Swags

Create a swag in minutes using eucalyptus, dried flowers and a bow.

You Will Need

- ❑ Spiral eucalyptus
- ❑ Dried penny cress
- ❑ Dried wheat
- ❑ Dried delphinium
- ❑ Glue gun & glue sticks
- ❑ Wire cutters
- ❑ Florist's wire
- ❑ French wired ribbon bow (3" wide)

Bright Ideas

Take the beauty of dried naturals one step further and create something lovely for almost any room of the house.

ROMANTIC & SWEET

Hydrangea, pink roses and pink delphinium, each with their own romantic look, are perfect for a bedroom floral swag.

- The golden eucalyptus and French ribbon represent quality and commitment, uniting the separate elements of the swag.
- Pink complements this decor, but lavender, blue and white flowers with gold eucalyptus and ribbon would be equally beautiful.

COUNTRY KITCHEN

The cheery warmth of bright sunflowers and chili peppers, the aroma of dried oregano, and the rough natural character of the raffia bow create just the right atmosphere for a country-style breakfast nook.

- This swag is backed with deep green eucalyptus. A few white delphinium blossoms act as highlights.
- To warm up this swag even more, use yellow yarrow instead of the white delphinium. Or replace the dried oregano with nutmeg and cinnamon sticks for a spicy apple-pie fragrance.

For further information: Creative Home Decorating, International Masters Publishers, 444 Liberty Ave., Pittsburgh, PA 15222-1207 1-800-635-4120

©MCMXCV IMP AB/IMP Inc. Creative Home Decorating ™ International Masters Publishers AB, produced under license

Printed in U.S.A. Packet 00

Before you Begin

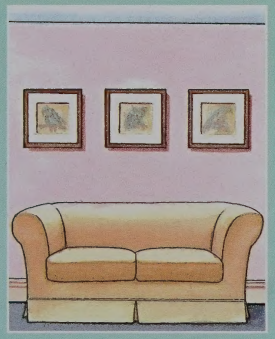
A group of pictures makes a stronger statement than a single one and, with a little planning, turns a blank wall into an eye-catching feature.

Choosing Shape

Take furniture arrangement into account. If there is a blank space around a sofa, create a cozy corner using an L-shape around one end. Also make sure that the color and style of the surroundings suit the frames and their contents.

Choosing Height

Pictures should hang just above eye-level. This will be lower in seating areas (dining/living room), higher in areas for standing (hallway). Measure down from ceiling to top of eye-level, mark guideline in pencil, then hang pictures below it.



Choosing Lighting

Choose subdued effects that will not reflect in the glass. Wall lights on either side add atmosphere while picture lights emphasize prints. Avoid any lighting that shines directly into pictures as it will reflect and detract from the images.

Arranging Pictures

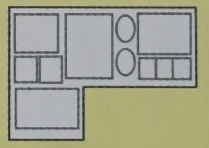
1 Measure the width, length and depth of the wall area where the pictures will be hung. Mark out an area that is equivalent in size and shape on the floor using the newspaper as a template.

2 Arrange the pictures on the newspaper. With varying sizes, balance a larger one against two or three small ones. Move them around, trying different positions until the overall effect looks right.

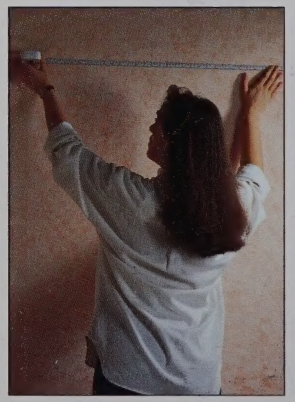
3 Make sure that spacing is consistent—three pictures in a row should be the same distance apart. Draw a miniature plan of the arrangement. Measure pictures and spaces and note these on the plan.

HANDY HINTS

When arranging an L-shape, make sure horizontal and vertical lines are straight.



4 Taking one picture at a time, pull hanging wire taut. Measure from the taut wire to the center top of frame. Note measurement for each picture on the plan. Allow for this distance when hanging.



5 Starting top left, transfer all picture and spacing measurements onto the wall with light pencil marks. Use measurements noted in step 4 to position picture hooks. Gently hammer in place.

6 Hang pictures in same order as the newspaper design. Use a spirit level to check that they are straight.

ARRANGING PICTURE GROUPS

Creative displays make the most of all your favorite pictures.

YOU WILL NEED

- ❑ FRAMED PICTURES
- ❑ NEWSPAPER
- ❑ MEASURING TAPE
- ❑ PENCIL
- ❑ SPIRIT LEVEL
- ❑ HAMMER
- ❑ PICTURE HOOKS

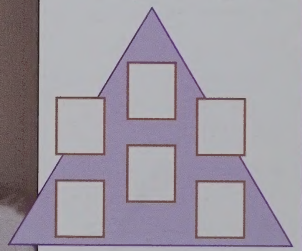
Bright Ideas

Arrange displays depending on the subject matter, the size of the pictures, their shape and type of frame.

TRIANGLES & ARROWS

Arrange same-sized pictures in a triangle or arrow shape to avoid a solid block effect.

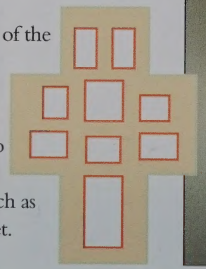
- For balance, keep spacing consistent.
- A muted background lets pictures dominate.
- Add coordinating ribbons and bows to link pictures together.



CROSS SHAPES

For a number of smaller pictures in different sizes but with identical frames, group them in a cross shape.

- Be sure to place one of the larger pictures at the bottom for balance.
- This angular display looks best adjacent to a piece of furniture with straight lines such as this bathroom cabinet.



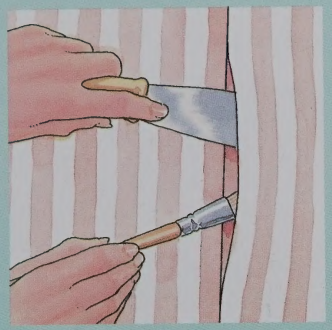
For further information: Creative Home Decorating, International Masters Publishers, 447 Linden Ave., Pittsburgh, PA 15222-1207 1-800-635-4120

Printed in U.S.A. ©MCMXCV IMP AB/IMP inc. Creative Home Decorating™ International Masters Publishers AB, produced under license

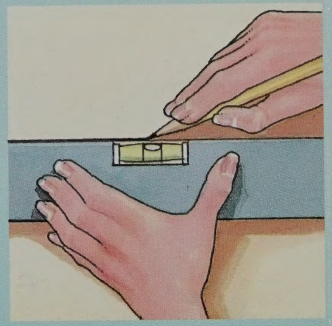
Before you Begin

Preparing the Surface

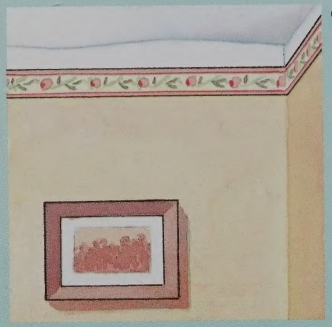
Painted walls should be clean and free from grease, cracks filled and sanded, and wallpaper should lie flat. After that, hanging the borders is easy.



If there is wallpaper on the wall, be sure it is firmly adhered. Slice through air blisters and push a knife under peeling edges to apply seam adhesive. Wipe off excess glue from the wallpaper with a damp cloth.



For a straight run, mark the position of the border with a pencil. Use a level and ruler for horizontal lines and a plumb line for vertical ones. Use adhesive clay to make sure border is in position before pasting.



Disguise an uneven ceiling by pasting a border a little below ceiling level. Use a spirit level to ensure that border is horizontal and paint the gap between the ceiling and the top of border the same color as the ceiling.

- Where room features, such as windows, doors and moldings, are not straight, it is better to run a border parallel to the feature's edge rather than try to correct the line—except in the case of ceilings.
- Freshly hung wallpaper should be left for at least 48 hours before hanging a border on it.
- Heavily textured or embossed wallcoverings are not good bases for borders as their texture shows through.

HANDY HINTS

With pre-pasted wallpaper borders, brush the back side with lukewarm water to activate paste, rather than immerse the whole border in water.

If the border puckers as you paste it around corners, make small horizontal cuts in the turned edge to help it lie completely flat.

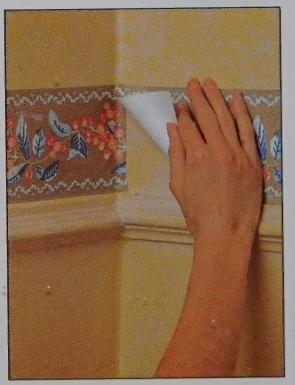
When hanging a longer piece of border, get someone to work with you and help keep the paper straight.

Hanging a Wallpaper Border

1 Keep the border front clean by aligning it with the edge of the pasting table. With a wide border, paste only the half that lies on the table edge. Move border to other table edge to paste other half.

2 Fold border with pasted side to inside, accordion fashion. Position one end on the wall using the flat of your hand. With the paperhanger's brush, work from the center out to press the border in place, smoothing wrinkles as you go.

3 Continue, opening a loop at a time while working. When a strip is in place, flatten the edges firmly with a seam roller to keep them from curling. Remove any excess paste with a clean, damp cloth.



4 At wall corners, paste the border around it and then trim the end to about ½". Begin a new strip on the second wall, starting close to the corner, overlapping the end of the first strip.

TAKE NOTE

Avoid saturating the border by adding too much paste. It will be heavy to fold and tear easily. Overpasting may also cause seeping that could stain the border when you try to flatten out lumps of paste.

HANGING WALLPAPER BORDERS

Revitalize any room with this quick, decorative add-on for walls.

YOU WILL NEED

- ❑ BORDER & PASTE
- ❑ PASTING BRUSH
- ❑ PASTING TABLE
- ❑ PAPERHANGER'S BRUSH
- ❑ CLEAN CLOTH
- ❑ SEAM ROLLER
- ❑ CRAFT KNIFE & SCISSORS
- ❑ LONG RULER & PENCIL
- ❑ LEVEL & PLUMB LINE

Bright Ideas

Transform any area with imaginative uses of borders—double them up or create a frieze for the kids.

DOUBLE THE IMPACT

Narrow borders can be used to make a strong impression when hung in parallel lines.

- Bright colors and bold patterns look dramatic when one border is placed upside down to mirror the design.
- Muted colors and designs make a stronger impact when they are pasted up in pairs.
- To coordinate the scheme, add a single strip of the same border at baseboard or picture rail level.

EYE-LEVEL FOR TODDLERS

Youngsters love to look at colorful pictures, so choose a wide, bright border and hang it above the baseboard.

- Children who are still crawling or learning to walk will enjoy having something interesting at their eye-level.
- On plain painted walls, the border can be removed and replaced with a more sophisticated design higher up the wall at a later stage.
- Use vinyl wallpaper for quick and easy sponging.

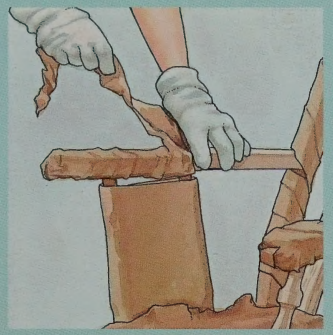
For further information: Creative Home Decorating, International Masters Publishers, 444 Liberty Ave., Pittsburgh, PA 15222-1207 1-800-635-4120

Printed in U.S.A. ©MCMXCV IMP AB/IMP Inc. Creative Home Decorating™ International Masters Publishers AB, produced under license

Before you Begin

Preparing New Wood

Staining adds color while letting the wood grain show through. It is an easy way to give brand new, unfinished pieces of furniture a professionally-finished look.



Wear gloves while unwrapping furniture to prevent transferring oil from your skin to the unprotected raw wood. Remove any grease spots with a dab of mineral spirits.

Lightly dampen untreated wood to raise the grain. Sand to a smooth finish. If this process is not done first, the moisture in the stain will cause an uneven surface.

The Effects of Stain and Varnish

This strip of pine (*above*) shows the range of shades that occur after applying one to four coats of natural oak wood stain. The top half of the wood has been varnished to show how this process enhances the grain.

Color Stains

- Color stains come in a limited range of shades.
- Try out the stain on an inconspicuous part of the furniture first.
- Let dry and check the effect. Color will be affected by type of wood.
- The more coats applied, the stronger the color.

TAKE NOTE

Stain soaks into wood rather than coating it like paint; quickly wipe up spills or drips before they are absorbed and create unattractive splotches of color. If necessary, disguise them with another coat of stain.

Applying Wood Stain

1 After dampening the wood, rub down with fine quality sandpaper for a smooth finish. Always work in the direction of the grain; crossing it will leave scratches. Sand again between each layer of stain.

2 Apply a small amount of stain to a soft cotton cloth and rub in along the grain. Working across it will create patchy areas of color. If using a brush, have a cloth handy to remove stray bristles and drips.

3 Be careful not to overlap the stain, which darkens the color. Work in sections, masking areas where overlaps may occur. Let the first section dry, then mask that before staining the area next to it.

4 Stained wood is porous and may absorb water or show marks from spills or sticky fingers. Finish the furniture with two coats of clear varnish to seal and protect it. Matte varnish suits a country style, while high gloss is more compatible with formal or modern settings.

Staining Wood Furniture

Enhance the natural grain of unfinished furniture with stain.

You Will Need

- ❑ Unfinished furniture
- ❑ Wood stain
- ❑ Paintbrushes
- ❑ Varnish
- ❑ Spray bottle
- ❑ Masking tape/cardboard
- ❑ Rags for staining
- ❑ Sandpaper
- ❑ Rubber gloves

Bright Ideas

Instead of using natural wood stains, experiment with colors to customize furniture and give it individual style.

COLOR FOR KIDS

Use different colors on shelves or drawer fronts for bright furniture for the kids. This is also a good way to use various stains left over from other projects.

- Stain ready-to-assemble pieces and let them dry before putting together.
- For ready-made items, mask off areas next to those where the first color will go. Apply the first color. Let it dry, then remove tape.
- Mask first color and apply second one.
- Repeat with each consecutive color.

FOLKSY & FUN

Turn a simple headboard into a piece of folk art.

- Using a muted color, apply one or two coats of stain depending on depth of color desired.
- When dry, rub with white wax to enhance the wood grain.

For further information: Creative Home Decorating, International Masters Publishers, 444 Liberty Ave., Pittsburgh, PA 15222-1207 1-800-635-4120

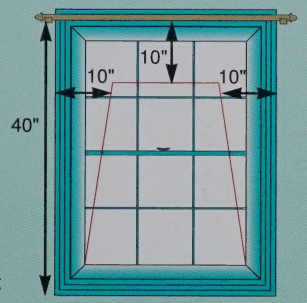
Printed in U.S.A. Packet 00
©MCMXCV IMP AB/IMP Inc. Creative Home Decorating™ International Masters Publishers AB, produced under license

Before you Begin

Adjust the length of the valance to the window and setting—remembering that it stays in one position. Long ones suit dressier settings and tall windows.

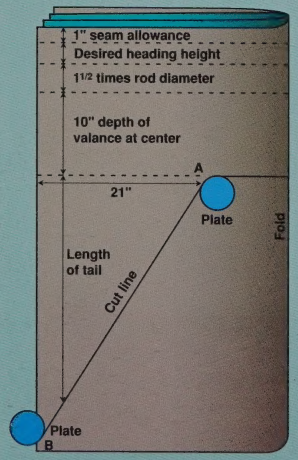
Determining Measurements

Decide how much of the window you want to cover before buying fabric. In the example *(right)*, a 30"x40" window has a gathered valance 10" deep in center, with tapered tails that are 10" wide when gathered.



To determine fullness of the valance, measure the length of the rod, including side returns, if appropriate, and double the measurement for heavy fabrics or triple for lighter-weight fabrics. Here, a 30" rod needs fabric 60" wide. Piece widths if necessary.

Shaping the Valance



To determine length, measure from rod down to desired hem of valance tail. Add 1" for seams, desired heading height, and 1½ times rod diameter.

Cut fabric and lining to determined measurements.

To shape, fold face fabric and lining in half lengthwise. Use tailor's chalk to mark cut line as shown *(left)*. Point A is 21" from outer edge (two times 10" plus 1" for seam allowance).

Cut tail and center following chalk lines.

Sewing the Valance

1 Pin cut lining and fabric together, right sides facing. Measure desired heading height plus ½" down from top edge and mark the top of the rod pocket with tailor's chalk. Then measure and mark depth of rod pocket.

2 Stitch ½" seam from both top corners down to rod pocket tops. Then start at one rod pocket bottom and sew down the side, around curve to the other side, and up second side to the rod pocket bottom.

3 The top edge and side openings for the rod pocket are not stitched. Clip curved seams at the top and bottom of the valance so that there is no puckering. Trim to ⅛" if the seam allowances are uneven.

DOLLAR SENSE

Use leftover fabric from the valance to make a matching pillow cover or other accessories.

TAKE NOTE

When selecting fabrics for the lined valances, be sure one of the fabrics is opaque to prevent light from passing through. Otherwise the prints and colors will interfere with each other.

4 Cut four pieces of fusible webbing ½" wide and the depth of the rod pocket. Fuse the raw edges under at the ends of the rod pocket where there is no stitching. Turn the valance right side out and press.

5 Turn under ½" along both of the raw edges across the top of the heading and press. Pin together so that the edges match exactly. Topstitch as close as possible to the edge to finish it off.

6 Using tailor's chalk and a straightedge, mark a line for the top and bottom of the rod pocket on the lining side and pin along both of the lines. Check face side to make sure fabric is flat (no puckers or pleating). Topstitch along both lines to create the rod pocket. Then insert curtain rod into the rod pocket and softly gather and shape the finished valance.

Sewing a Shaped Valance

Frame a window in one graceful sweep to let in lots of light.

You Will Need

- ❑ Fabric
- ❑ Lining fabric
- ❑ Curtain rod
- ❑ Tailor's chalk
- ❑ Straightedge
- ❑ Straight pins
- ❑ Needle & thread
- ❑ Sewing machine

Bright Ideas

Long, mid-length or short, make a valance to suit the mood and style of the room. Lined, it looks great both inside and out.

Expansive Feel

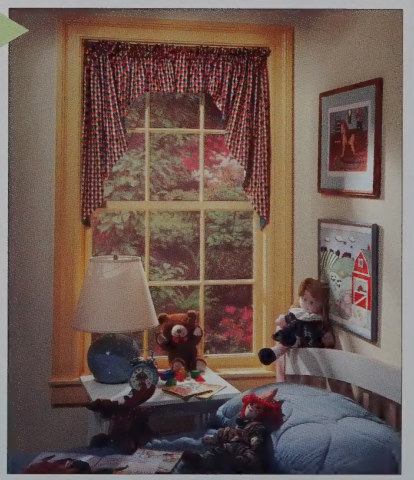
Small windows take on extra width with a horizontal stripe. Placing the curtain rod outside the window frame helps expand the look. To make the window seem taller, position a deep rod above the window, and extend even further with a heading. Double the rod measurement for fabric width.

- Because the lining is sewn to the edge, the valance is completely reversible.
- Plan matching colors—one side with stripes, the other florals—or two completely different shades.

Child's Play

Barely more than a ruffle, this trimmed-down version of the shaped valance softens a window while letting in maximum light. The small check brightens the room, yet isn't overbearing. The valance, lined with a solid light blue, easily reverses for a subdued look that matches the comforter on the bed.

- Use a suspension rod fitted within the window recess to show the window trim. Measure the desired length for the curtain from there.
- When determining fullness, use three times the rod width for this valance.



For further information: Creative Home Decorating, International Masters Publishers, 444 Liberty Ave., Pittsburgh, PA 15222-1207 1-800-635-4120

Printed in U.S.A. ©MCMXCV IMP AB/IMP Inc. Creative Home Decorating™ International Masters Publishers AB, produced under license

Variations on a Theme

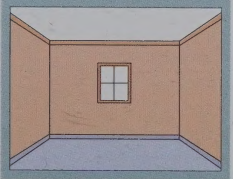
NEUTRAL COLORS FEEL SPACIOUS

Neutrals create a roomy feeling because they recede—making walls and furniture look further away than they actually are. To keep beige from being bland and boring, add visual interest with the texture of sponged walls, nubby upholstery and sheer curtains. Blue and deep pink accents add bold strokes of color.

The low furniture also makes the eye think the ceiling is taller. It's an effect heightened by the slim floor lamp and narrow window treatment.

Moldings & Trim

Moldings add character to a room. But keep the colors light and similar to the surroundings so they don't break up the space unnecessarily. Baseboards look best when they reflect the floor color.



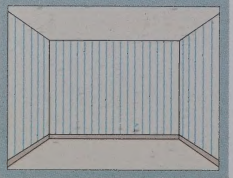
PASTEL TINTS LOOK SOFT AND AIRY

Small bedrooms are very common. To make them look larger—but still feel friendly—stick to soft colors that fade into the background. Tints of blue and white work well together for an open look that's also relaxing and comforting.

Accessories can be an asset as well. Reflect light with a shiny brass lamp and white and metallic picture frames. Keep the furniture and moldings in light woods to further soften the feeling. Save the bright colors for accent pieces.

Vertical Lines

Draw the eye up and make the ceiling seem higher with vertical lines. Use a wallpaper with narrow stripes of soft pastel colors and white to create the tallest but least obtrusive effect.



WHITE IS BIG AND BRIGHT

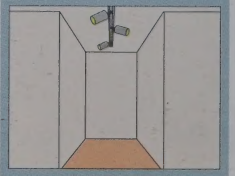
The glossy surface of white floor and wall tiles reflects light and makes a narrow room look wider than a dark color would.

Keep the lines clean and uncluttered and the accents minimal for the most spacious feel. Then to reduce any antiseptic quality that white can give, sponge paint the walls and interrupt the white on the tile and linens with narrow bands of green trim.

Details like brass fixtures, rods and frames add a further softening influence.

Narrow Spaces

Small bathrooms, hallways and galley kitchens are usually narrow. Painting them in pale colors and adding overhead or wall lighting will make them appear more spacious.



Using Color to Create Space

Color smooths out the extra angles in a dormer room and adds height to the space in the process.

Making it Work

Paint a sloping ceiling the same color as the wall underneath to soften awkward shapes—then lighten with touches of white.

Light—natural or artificial—helps create a feeling of space. Smooth finishes on fabrics, walls and furniture reflect light.

Simple window treatments blend into the background and soften the break that a window makes in a wall.

White accents also reflect light and help to enlarge the room. They create a sense of space and lend an airy feeling.

A small print on wallpaper in a soft color, like peach, helps the walls recede. From a distance, the light colors of the print merge into one soft, dappled color that enhances the feeling of openness.

Green plants used throughout the room add a bright splash of contrast and a cheery sense of the outdoors. Choose the plants according to the sunlight exposure from the window.

Eliminate the Angles

With a sloping ceiling, the question becomes where to draw the line. By making the base color extend up the wall as far as possible, the room looks taller than it actually is.

Other Color Choices

A Soothing Shade of Yellow

Soft shades of yellow enlarge the look of a room. By adding white to yellow, this normally warm color takes on a cooler tone. Mix yellow with a little green to enhance that effect even more.

A Wash of Lavender

Lavender softly accents space without overpowering it. When combined with similar tones in the blue family, the look can be romantic and subtle. On a wall, lavender fades into the background.

For further information: Creative Home Decorating, International Masters Publishers, 441 Lincoln Ave., Pittsburgh, PA 15222-1207 1-800-635-4120

Printed in U.S.A. ©MCMXCV IMP AB/IMP Inc. Creative Home Decorating™ International Masters Publishers AB, produced under license

Packet 00

122-708-107

Variations on a Theme

AFFORDABLE FIXTURES

Corner storage is wasted if boxes and cans that are stored in the back cannot be reached. Custom-built units sometimes have revolving shelves in corner cabinets. To create your own, mount lazy Susan hardware on an existing shelf. Or if the corner door is hinged and pulls away from the cabinet, install ready-made carousel shelves to replace the original, built-in flat shelves.

An appliance garage on the counter can house oversized appliances or other big items cleverly and attractively.

Press On

Give a drawer another purpose with a simple conversion. For tidy storage, install hardware to create a collapsible ironing board. Use a drawer near an outlet.

WALL RACKS & GRIDS

Wall space can often be made to work harder in the kitchen. Flat metal racks and grids that only protrude slightly from the wall are great for awkward areas above stoves where cabinets and shelves are impractical. They can keep a variety of cooking utensils conveniently close at hand. Clip-on shelves are also available to hold spices or a timer.

Larger grids and racks can be used to hang pots and pans when cabinet space is at a premium or the wall space is easier to reach than low shelves.

Mix & Match

Shelving systems are available for adding a mix of pieces to hold utensils and supplies within reach. They creatively convert unused wall space into useful storage.

ADAPTABLE SHELVING

Slide-on and stacking shelves can save a lot of space that is wasted in large cupboards with only one fixed central shelf. The baskets are ideal for storing light items—such as place mats, table linens and dish towels—freeing drawer space for other things.

Slide-out shelves are excellent for providing easy access to objects stored in back of low under-counter cabinets—especially those that are deep front to back.

Revolving shelves make perfect space savers for corner cabinets. They allow access to all supplies.

Stack It

Mount vertical racks in a tall shelf space to store platters, trays and cutting boards. This will keep shelves neat and tools and serving pieces accessible.

Space-Saving Kitchen Storage

If enlarging your kitchen is out of the question, make the most of the space you already have.

Making it Work

Work out all the available options before beginning to plan kitchen storage.

Door-mounted racks hold spices and small packages that can take up a lot of space on cupboard shelves. If adapting existing cupboards, make sure that racks fit between shelves when doors are closed. If not, make the shelves narrower.

Pull-out drawers of varying depths create easy access to many odd-sized foods and supplies.

A pull-out table can be custom-made to provide temporary seating in a small kitchen.

Appliance garages provide neat storage for large appliances when not in use.

Sliding racks can be installed to make lower shelf storage easy to reach. This basket with a handle holds cleaners to carry from room to room.

Where to Start

Make a list of any problems. Look for empty areas in kitchen wall space, unused countertops and inefficient cabinet space. Many space-saving ideas can be added or adapted to existing kitchens.

Finishing Touches

While counter space is always a necessity, sometimes it is just as useful for storage.

- Use clear, stackable canisters and fill with brightly packaged items or shaped pasta.
- Appliance garages with roll down doors cover up large appliances. They can also hold large cookbooks, cereal boxes, or mixing bowls.
- Freestanding knife racks keep knives handy and free extra drawer space.

For further information: Creative Home Decorating, International Masters Publishers, 444 Liberty Ave., Pittsburgh, PA 15222-1207 1-800-635-4120

Printed in U.S.A. ©MCMXCV IMP AB/IMP Inc. Creative Home Decorating™ International Masters Publishers AB, produced under license

Packet 00

©DENNIS NOLAN 1992 (2); BOTTOM: ©KAREN BUSSOLINI 1992

Backyard breeders

Gardeners have always found daylilies easy to love and easy to grow. Now amateur hybridizers are discovering that they are also easy to breed

BY JOANNE McGRATH

Growing daylilies is easy. The hard part is deciding which ones to plant. The American Hemerocallis Society lists more than 33,000 named varieties (15,000 of these are available commercially), and each is prettier than the next. With so many daylilies to choose from, it's not surprising when gardeners take the easy way out and plant as many as possible.

Where do all these daylilies come from? One source, of course, is professional hybridizers who breed flowers with deeper ruffles, in ever more luscious shades. But they are not the only ones tinkering with color, size and shape. Passionate amateurs make numerous and important contributions each year.

Daylily breeders fill acres with thousands of their own hybrids as well as other varieties. TOP AND ABOVE: On his Wisconsin farm, Rod Lysne evaluates his new seedlings. BELOW: Lyle Peters removes a stamen from his own "Lovely Alyssa," named for his daughter, in his New York garden.

These are the real daylily people, as Sydney Eddison found out. In her book, *A Passion for Daylilies*, she says she once considered herself "a full-fledged 'daylily person'" because she grew more than 150 different varieties in her large country garden. But when she joined the American Hemerocallis Society she discovered the devotion and enthusiasm of amateur hybridizers. "The modern daylily owes an incalculable debt to backyard breeders," she writes.

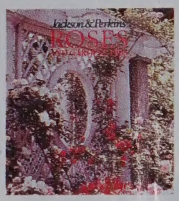
Several factors make daylilies particularly easy for amateurs to hybridize. The pistil and the pollen-bearing anthers are easy to identify, thanks to the size and open shape of the flowers. Seeds are large enough to collect and handle easily. And, best of all, results come quickly. A seedling produces flowers by the third year and sometimes sooner. Plants like camellias and lilacs take up to seven years to flower.

Once a breeder has produced a unique plant, he or she introduces the new cultivar by registering the name with the American Hemerocallis Society. Most amateurs then give the cultivar to a professional breeder or a >

Catalogs for your GARDEN WORLD

Jackson & Perkins

Home Garden Excellence Since 1872



Exclusive and prize winning Jackson & Perkins roses, bulbs, perennials, tools, accessories and holiday gifts—along with tips from America's gardening experts. **Free.**

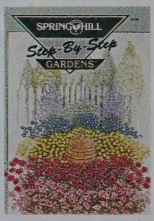
1

FREEDOM FENCE

Free Your Dog...(And Yourself) with the amazing Freedom Fence hidden dog containment system! It's the safe way to keep your pet out of trouble and safely in your yard. Catalog provides full information on Do-It-Yourself Freedom Fence Systems for all size dogs and yards. **$2.**

2

SPRING HILL



Free Plants With Your Order! Beautify your home and environment with quality perennials, roses, shrubs and trees. Guaranteed to grow in your garden. Free plants with orders. Full color catalog. Spring Hill Nurseries. **Free.**

3

GARDENER'S EDEN

A source for devoted gardeners: well-crafted tools, furniture and functional accessories that bring personal expression to the out-of-doors. One year subscription, U.S. addresses only, **$2.**

4

Smith & Hawken

A Catalog For Gardeners: We offer a wide selection of the finest garden tools, organic gardening supplies, comfortable workwear, classic outdoor furniture, and distinctive gifts inspired by the garden. **Free.**

5

NOR'EAST MINIATURE ROSES

Dozens of color photos of miniature roses plus culture tips for indoor and outdoor growing. A must for rose lovers. **Free.**

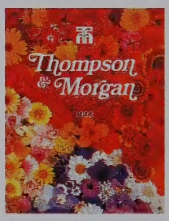
6

LILYPONS WATER GARDEN

Water lilies in your garden. Create your own tranquil oasis. Everything that you need to begin your water garden is in this lovely 100 page catalog. **$5.**

7

THOMPSON & MORGAN



The world's most extensive seed catalog in full color; over 200 pages; illustrated throughout. Many new and exclusive items only available from Thompson & Morgan **$2.**

8

CAPABILITY'S BOOKS

The largest selection of gardening books. Books to help you design beautiful gardens, grow healthy plants. Find all the ideas and information you need. A marvelous catalog of 80 pages. **$1.**

9

To order simply indicate your selection and mail with your check, money order or credit card information to:

GARDEN WORLD c/o HOUSE BEAUTIFUL
P.O. Box 1705
Sandusky, OH 44871-1705

Please add $1 service charge.

For credit card orders you may call 1-800-241-9111, extension 220. M-F, 9 a.m. - 9 p.m. Nationwide.

1. Jackson & Perkins. Free.
2. Freedom Fence. $2.
3. Spring Hill. Free.
4. Gardener's Eden. $2.
5. Smith & Hawken. Free.
6. Nor'East Miniature Roses. Free.
7. Lilypons Water Garden. $5.
8. Thompson & Morgan. $2.
9. Capability's Books. $1.

METHOD OF PAYMENT

Check or money order for $_____(Make payable to HOUSE BEAUTIFUL Magazine)

Charge to ____American Express ____Visa ____MasterCard Account #_____

Amount_____Exp. Date_____

Cardholder Name_____

Signature_____

Mailing Address

Name_____

Address_____

City_____State_____Zip_____

Daytime Phone_____

nursery to list in their catalog and the new flower makes its public debut.

In the affectionate tones usually reserved for describing a love affair, daylily people like to tell about the moment when they were smitten. Mrs. Royal A. Ferris, Jr., known as Bertie, recalls how her heart skipped a beat when she saw a yellow daylily in her Texas neighbor's yard back in 1947. All was lost when she and her husband traveled to Houston to visit a hybridizer. "When I saw so many different colored daylilies I just got carried away," she says.

Ferris grows a few daylilies around her Dallas house, combining them with other perennials and with her award-winning daffodils. For her own breeding program, however, she leases land about twenty minutes away, where she grows more than 1,000 varieties.

In the past fifteen years Ferris has created about 25 cultivars and introduced about fifteen of them. "I have grown a lot of daylilies that I haven't introduced because they are so similar to what's on the market," she explains. But Ferris is undaunted by what might seem like failure after so much patience and effort. In fact, she seems to thrive on hard work. Over eighty, she still tends the daylilies herself: pollinating, transplanting, weeding and watering. "It keeps me limber," she insists.

In summer, Lyle Peters, a Muttontown, New York, podiatrist, gets up at dawn to pollinate hundreds of flowers before he goes to work. Seven years ago he was an enthusiastic gardener who thought daylilies were "nice." Then he met a breeder selling seedlings for $2 apiece. "I bought two dozen," says Peters, "then asked the man how he bred his own flowers. He told me and I just started doing it."

This casual attitude also characterized Peters's initial breeding program. "In the beginning, I was crossing a pretty flower with a pretty flower," he says. "But it doesn't work. You have to know what characteristics are in each parent."

Getting to know daylily parents led him to other hybridizers and to the American Hemerocallis Society. He began to swap seedlings, compare flower and plant traits and buy new introductions at Society auctions to use as breeding stock.

Peters's breeding goals became loftier, and now a flower is only part of the picture. A plant must also have a high bud count, a good strong scape or stem (not too thick or too thin), a flower in proportion to the height of the scape, and foliage.

Hybridizing is full of surprises, however, as Peters quickly found out. "I've had offspring with forty to fifty buds, but with a crummy flower! If you get one thing, then something else is lacking," he says cheerfully. Like Ferris he is undaunted by the odds. "If you keep one in five hundred or a thousand seedlings you are doing pretty well. Most of them you just throw away or give to friends."

One New York breeder rises at dawn to pollinate hundreds of flowers before going to work

Farming and gardening have always been part of Rod Lysne's life in rural Wisconsin. He loved the rhythms of farm life, but tending a herd of dairy cows combined with his work as a high school teacher was too demanding. He found the kind of farm work he wanted ten years ago, when he saw daylilies being hybridized in a Minnesota garden. Now Lysne has an acre and a half planted with rows of daylilies, and from that he produces about 2,500 seedlings per year.

Hybridizers like Bertie Ferris and Lyle Peters keep all their crosses in their heads, but Lysne's records are more conventional. When a plant pleases him he enters it in his notebook and photographs it as well.

Lysne's breeding program emphasizes good garden performance and hardiness. "In Wisconsin, the winters can get pretty cold—twenty-five below zero is normal," he explains. If the plant turns out to be a star-shaped miniature or a tall, ruffled double, he is happy either way.

Daylilies have given Dan Trimmer of Water Mill, New York, a new life. After a career as a police detective, he felt burned out. "My work was with the Juvenile Aid Bureau and I saw a lot of abuse and neglect," he explains, adding happily, "This is the flip side of life."

A coworker started Trimmer's daylily mania. Hearing that Trimmer was going to buy a yellow daylily, the colleague took him home to sell him one of his own. "In his little suburban backyard, my friend had about 350 daylilies. It just knocked my socks off," Trimmer recalls. "I bought a few from him and that started it."

Although he has only been breeding daylilies for six years, Trimmer has already registered four names with the American Hemerocallis Society. He works with large numbers, growing about 3,500 seedlings a year.

To get a jump on the chilly northern spring, Trimmer sends his seeds to a friend and fellow hybridizer in South Miami. Once the seeds sprout and the northern weather warms up, he drives the 1,400 miles to Florida to dig up the seedlings, drives back to New York and plants them in specially prepared beds. The sturdy daylilies don't seem to notice the upheaval, and the head start allows Trimmer to see results sometimes a year sooner.

Visitors and customers come to Trimmer's garden all summer and their comments have changed some of his breeding goals. Where he was once interested in wider, more ruffled petals and very green throats, he watched people walk right past his subtle beauties. "They loved the clear colors," he says, "so now I aim for that."

Having people in the garden cuts down on the quiet observation time a hybridizer needs, but Dan Trimmer >

is not complaining. "The joke is that the garden is my mental health facility," he says. "People leave happy after being in the garden. I love that." ■

Joanne McGrath has succumbed to daylily fever in her garden just outside New York City.

HOW TO BREED DAYLILIES

There is nothing coy about a daylily flower. Part of its beauty lies in the elegance of the reproductive apparatus, which it parades before appreciative insects and eager hybridizers. The female part, or pistil, terminates in a three-chambered ovary which, if fertilized, contains the future seeds.

Surrounding the pistil are six stamens, each with an anther sac full of pollen. On a warm day the pollen-bearing anthers split in half lengthwise, the outside edges roll back, and fluffy yellow pollen grains containing the male cells are offered up to the first taker—be it human hand or passing bumblebee.

Daylilies are easy to hybridize. Pluck out a stamen, transport it to another flower and brush the pollen-bearing anther across the sticky tip (the stigma) of the pistil. That's all there is to it.

In two to three weeks, the three-chambered ovary begins to look like a little green barrel with bulging staves.

Within the staves six or seven pairs of seeds, stacked one on top of the other, are fattening up. Over the next three weeks or so they will turn from white to brown to glittering jet black. When the seeds are ripe, cracks appear between the staves at the top of the barrel. In the normal course of events the barrel would dry out in a few days, the cracks would widen and the seeds would spill out onto the ground. But in our scenario the hybridizer rouses himself or herself, harvests the seeds, and plants them—immediately where winters are mild, or the following spring in cold parts of the country. Either way, within a maximum of three years and a minimum of one, the first scapes will arise from sprightly green fans, and flowers for which the hybridizer alone is responsible will greet the dawn.

Adapted from A Passion for Daylilies *by Sydney Eddison (HarperCollins 1992)*

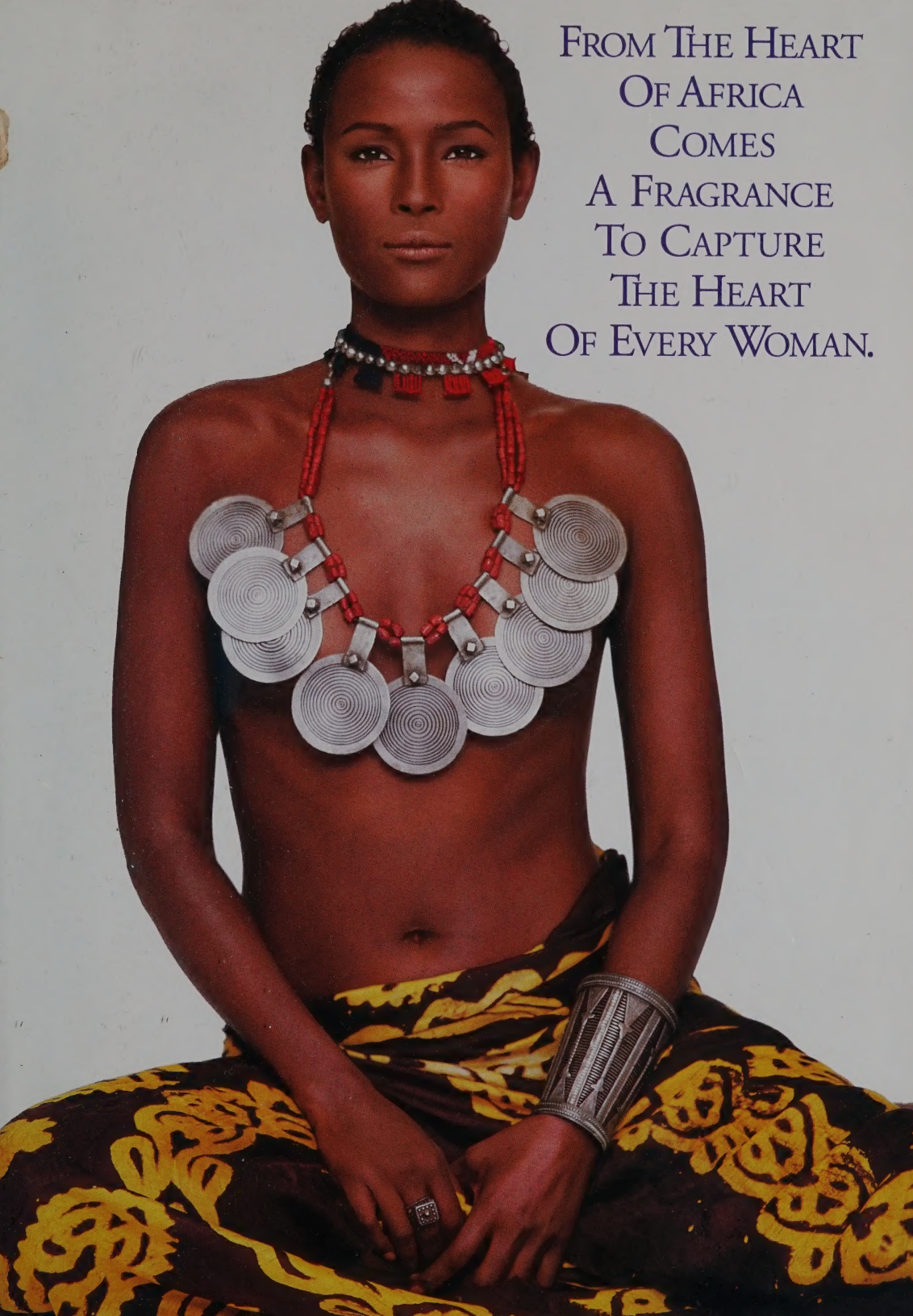
Porcelain Treasures
FREDERICK COOPER
Colors of hand painted lamps may vary from printed reproduction.
Lamp Style No. 5183 Ht. 30" Available through interior designers. © 1989
Frederick Cooper Inc., 2545 W. Diversey Ave., Chicago, IL 60647

...When you order the Edgar B ***Furniture Catalog.*** *Up to 50% off retail prices on over 130 manufacturers of fine home furnishings. To order our 132 page color catalog, call toll-free or enclose a check for $15 (credit on first purchase) with the order form and mail to Edgar B.*

Edgar B

Name_____
Address_____
City, State, Zip_____
Phone Home ☐ Work ☐ _____

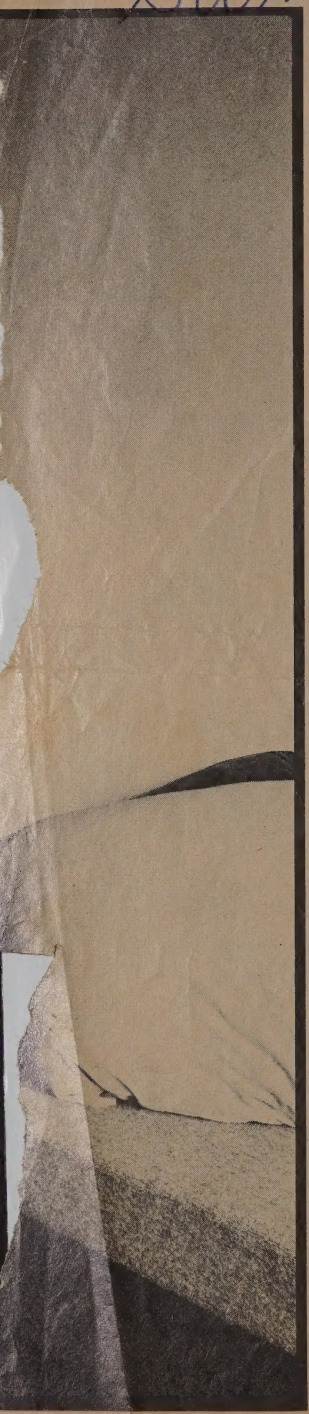
Mail to: Edgar B, PO Box 849, Clemmons, NC 27012.
Visa® & MasterCard® accepted. Hours: M-F 8:30AM-5:30PM EST, SAT. 10:00AM-4:00PM EST. In NC, call 919-766-7321.
3-15-02-01-9


FROM THE HEART
OF AFRICA
COMES
A FRAGRANCE
TO CAPTURE
THE HEART
OF EVERY WOMAN.

©1994 Ralph

ROAMIN' SANDALS

Warm-weather footwear that breathes. Beige calfskin sandal with tan toe and heel by B.D.S. Footwear, about $140.



Confronted by a typically small New York City apartment with standard, 11-foot ceilings, Peter Andes designed a series of boldly scaled platforms, transforming the rooms into pleasantly proportioned spaces and affording extensive views of the surrounding cityscape. A Meiji-period Japanese screen *(left)* reflects the interests of the owner, who travels extensively in the Orient. It enabled Andes "to paint the room with golden light," which he did with special illumination that refracts the gilding on the screen toward the ceiling. Large cushions and mushroom-colored carpeting add to a sense of serenity and escape from the heated world outside.

JAN STALLER

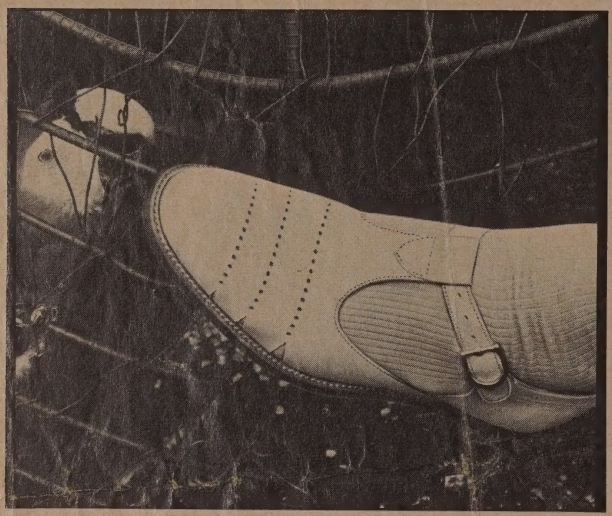
SECTION PHOTOGRAPHED BY JACQUES MALIGNON

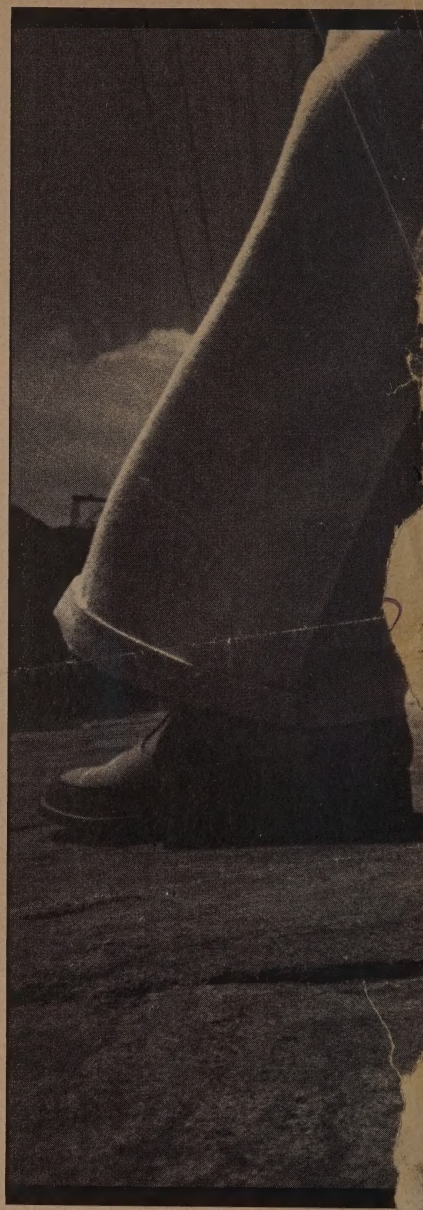
After several seasons in fashion limbo, minimal footgear is making a stirring comeback. The variety, innovation and sheer styling panache of this summer's sandals are unprecedented, with interest rising in the new part-shoe, part-sandal designs. Whether you choose to wear them for leisure times or, if you're in a sufficiently pioneering mood, as office wear, you'll find yourself walking—literally—on air.

Perforated sandals are the height of comfort. Brown leather style: Jonathan Richards, about $49. Tan nylon socks by Burlington, about $2.

The latter-day version of that Fifties classic, the white buck. Chalk-colored perforated sandal: Jean-Pier Clemente for Italia, about $50. Green socks: Burlington, about $2.

WHERE TO BUY IT? SEE PAGES 163 AND 172





Variations on a theme. *Top left,* brown leather sandal by Bally of Switzerland, about $118. Beige nylon socks by Camp, about $3.

Center, left, cream-colored style with perforations: Pierre Cardin for Smerling Imports, about $80. Blue nylon socks: Camp, about $3.

Left, minimal version in green leather: Carina Nucci, about $85.

A sandal that's sporty but also sufficiently dressed up for non-casual situations; in tan leather with caramel-colored trim along the sole by Peeples, about $72.

The traditional sandal, the kind you used to see on the boulevards of Paris, c. 1957. Called the "fisherman's sandal," it's in orange leather by Yves Saint Laurent Men's Shoes, about $45. Socks: Interwoven, about $2.

When is a shoe a sandal? This hybrid displays a discreet cutout section and buckled strap, but it functions as a shoe. It's in brown canvas with orange leather piping by Charles Jourdan, about $85. Socks by Interwoven, about $2.

Gabardine debuts as a footwear material in double-duty sandals with enough high style to be serious, yet airy enough to wear to the beach; by San Remo, about $65.

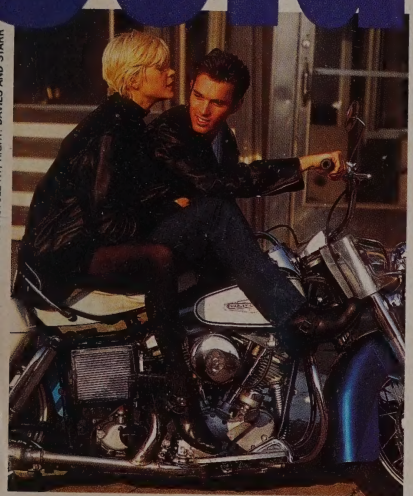
For urban explorers: simple clothes that look crisp in any downtown area, but shine in the vibrant tropical light of Guatemala. **Far left,** *minimally tailored, natural-colored linen jacket, about $90; bronze-colored cotton trousers, about $50: both by Lee Wright. Gold-toned acrylic-and-silk sweater by Egon von Furstenberg, about $35. Black-framed sunglasses by Pierre Cardin Eyewear, about $35.*

Near left, *unconstructed "waiter's jacket" in green linen, about $160; gold-toned silk chambray shirt, about $85: both, Barney's All-American Sportswear by Gene Pressman. Burgundy pleated cotton trousers: Country Roads by Creighton, about $30. Burgundy calfskin belt with lizard buckle by Nancy Knox, about $35. Speckled sunglasses: Jean Lafont by Private Eyes, about $26. (Photographed at the Hotel del Lago, Lake Atitlan, Guatemala. Set amid vol canoes and lush foliage, surrounded by dramatic oramas of the country' lands, the hotel of rooms and suites.)*

WHERE TO BUY IT? SEE P/

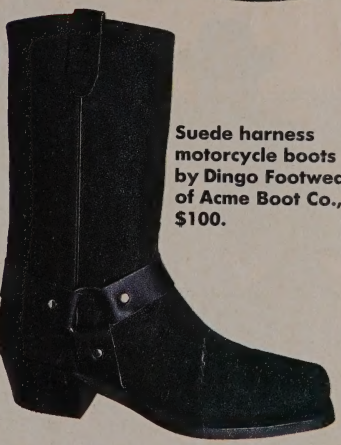
Foot Soldiers

Biker boots: For cycles and suits

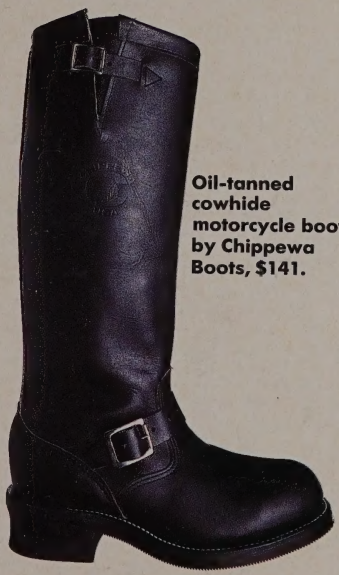


Above: His steel-toed leather engineer boots by Harley-Davidson Motor Company, $100. Leather motorcycle jackets by Schott from the Antique Boutique. Jeans by Levi's. Her pleated skirt by anni Versace. Tights by Hue. Her boots by Na Na. Motorcycle by Harley-Davidson Motor Company. Below: Colorado leather harness motorcycle boots by Kinney Shoes, $79. Wool jacket and khaki trousers from Sisley by Benetton.
For store information, see page 139.

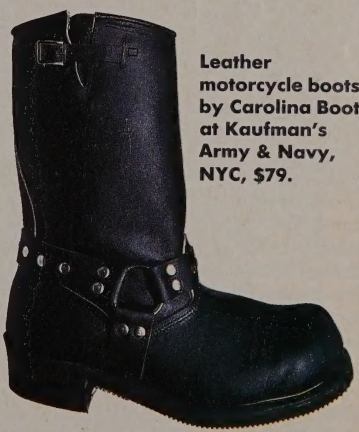
TNT buckskin engineer boots by Na Na, $110.



Suede harness motorcycle boots by Dingo Footwear of Acme Boot Co., $100.



Oil-tanned cowhide motorcycle boots by Chippewa Boots, $141.



Leather motorcycle boots by Carolina Boots at Kaufman's Army & Navy, NYC, $79.

Leather harness motorcycle boots by Frye, $238.

Leather engineer boots by John Fluevog, $160.

MR. LUCKY

THE BRILLIANT NEW ALBUM FROM
1991 ROCK N' ROLL HALL OF FAME INDUCTEE
AND GRAMMY AWARD WINNER

JOHN LEE HOOKER

FEATURING GUEST ARTISTS
ALBERT COLLINS,
RY COODER,
ROBERT CRAY,
JOHN HAMMOND,
JOHNNIE JOHNSON,
BOOKER T. JONES,
VAN MORRISON,
KEITH RICHARDS,
CARLOS SANTANA,
JOHNNY WINTER
AND MORE.

AVAILABLE ON CD AND CASSETTE

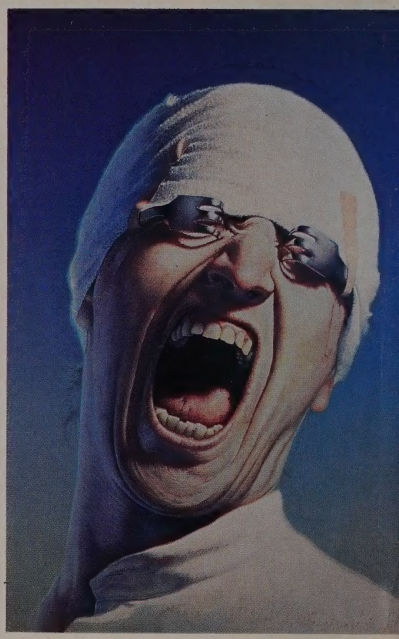
EXECUTIVE PRODUCER: MIKE KAPPUS
PRODUCED BY ROY ROGERS, EXCEPT "THIS IS HIP"
PRODUCED BY RY COODER AND ROY ROGERS AND
"STRIPPED ME NAKED" PRODUCED BY CARLOS SANTANA.

MANAGEMENT BY: THE ROSEBUD AGENCY

pointblank charisma

Duress for Success

Mud-wrestling the monster called stress



It's three o'clock in the morning, and I'm on the edge. My muscles are tangled knots of piano wire, I'm vacillating between dizzy disorientation and blind panic, and gray hairs are sprouting faster than I can mow them down. I've now rewritten this paragraph six times. I am stressed.

At least I'm not alone. Ninety-five million Americans suffer from stress, in addition to countless Japanese. An estimated three out of four medical complaints are stress-related. It can give you acne and ulcers and psoriasis; it can lead to baldness, high blood pressure, and cardiac arrest. Feeling stressed yet?

Here's what happens: Your muscles tense up, sugars and fats pour into the bloodstream; perspiration increases. Adrenaline speeds up your heart; cortisol breaks down tissue into sugar for energy. Your pupils dilate. Your breath quickens. You apply for a handgun permit. You're stressed.

Stress is primarily an adult phenomenon. After the birth trauma, things are pretty calm, aside from a little separation anxiety and teething. Then puberty kicks in. Suddenly grades matter. So do pimples, the physics of bra straps, drivers' ed., and SATs—stress-aggravating tests. Then come college, harrying job interviews, the corporate ladder, marriage, kids, divorce, alimony, performance anxiety, paralysis of the spirit, enfeeblement of the body, and, finally, golf.

Stress is the merit badge of the overachiever. Now, even slackers claim to be afflicted. It's hip to be stressed. How else do you explain Bobcat Goldthwait, or Don King's hair, or the dethronement of languid Trivial Pursuit by manic (Hurry! Time's almost up!) Pictionary?

So, quick: *what are you going to do about it?* I've tried—and graded—dozens of remedies from high-cadmium diets to forgiving my father. First up, **progressive relaxation**. To prepare, put on mellow music and plop down in a comfortable chair. Take off your shoes; loosen any tight clothing. Do the hokey-pokey and turn yourself around. Breathe slowly and think positive thoughts: You are a winner. You control your own destiny. What you say matters. Flex each muscle, holding the tension for five seconds. As you slowly exhale and release it, say something soothing to yourself, such as "Relax and let go" or "Huey Lewis *can't* be around forever." Then move on to the next muscle. (Grade: B+)

Next, I tried eating away at my stress with **Stress Manager**. A yummy supplement of B and C vitamins "with Octacosonal for Stamina, Endurance and Vigor," it also turns urine lime green, which caused new angst. (Grade: D) So I tried **audiocassettes**, such as *Relieve Stress & Anxiety,* with self-hypnosis on one side, subliminal persuasion on the other. Though they're inexpensive, the risk is the stress-compounding mortification of being caught listening to a self-help tape. (Grade: D-)

Onward to executive stress toys. The **Stressball** makes a sound like a four-car pileup when dropped, kicked, or drop-kicked. (Grade: B) The **Stress Express** is a battery-operated launching pad with a plastic helicopter that "whisks your troubles away." After a few tries, the ornery little chopper refused to sit on the launching pad, and I flung it against the wall of my apartment. Invigorated, I pounded its launching pad into splinters with the Stressball. Though satisfying, the experience could not be repeated. (Grade: C-)

BIRKENSTOCK.

The original comfort shoe.™

The 1995 Collection

BIRKENSTOCK

Table of Contents:

Classics 2,3

Papillio 4,5

Footprints 5

BirkiToo 6

BirkiKids 6

Massage 6

Birki's, Socks, Shoe Care 7

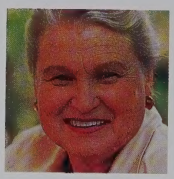
Professional 8

Birki-Clogs 8

Exquisite, Insoles 9

Dear Friends,

I'm often asked to tell the story of how Birkenstock, U.S.A. started. The year was 1966 and I was vacationing in Germany. I was trying to make the most of the trip and naturally my feet bore the brunt of my hectic itinerary.



Well, to make a long story short, my life changed forever when I discovered my very first pair of Birkenstocks. Until then, I had worn traditional shoes just like everyone else and couldn't believe the relief these curious looking sandals gave me. It was also a big surprise to realize just how much discomfort I took for granted in my everyday shoes.

I returned home to California and began fervently recommending Birkenstocks to all my friends. Before I knew it, I was placing orders for shoes to the German manufacturer on a regular basis. One thing led to another, and soon I founded Birkenstock, U.S.A.

Today, I receive all sorts of letters from satisfied customers who are convinced, like I am, that Birkenstocks are really quite beautiful!

So what's next for Birkenstock? Just turn the pages and find out. You'll discover the Papillio line offering new styles with special looks like silver, linen, black patent, and woven leather. We're also introducing Footprints, a new line of premium shoes and handsomely crafted sandals.

And that's not all! Don't miss our Birkenstock insoles, socks, and shoe care products.

We've got everything you need to enjoy Birkenstock comfort all day, every day!

Margot Fraser

Why Our Footbed Looks Like Your Footprint.

1

A resilient footbed.
Comfort starts here. After all, the footbed is where your foot spends most of its time. Birkenstock footbeds are made from cork and natural latex, and they're shaped like a healthy footprint. They actually help guide your foot into a correct walking position. Which explains why the more time you spend in Birkenstocks, the more comfortable they become.

2

Natural, healthy contours.
If you look at your feet, you'll notice they have distinct curves (even if you're fairly flatfooted). If you look at Birkenstock footbeds, you'll notice they also have distinct curves. They mirror the arch structures in your feet, ensuring proper support and even distribution of weight.

3

A supple suede liner.
The entire footbed is lined with suede, which is especially soft, absorbent, and comfortable.

4

Strong jute fibers.
Inside the footbed itself are jute fibers which help wick moisture away from your foot. They also strengthen the footbed and allow it to be repaired easily.

5

A deep heelcup.
You may notice that a Birkenstock heelcup is deeper than what you'll find in most shoes – and for a good reason. Your heel has natural padding that absorbs shock when you walk. Our heelcup helps make sure this padding rests directly under your heel bone, where it can do you the most good.

6

A firm walking surface.
Shoes are a little like mattresses. A soft mattress may feel great when you first lie down – but the longer you linger, the less good it will do for your back and hips. The same is true for shoes. You're better off with firm support. Birkenstocks distribute your weight evenly across your foot, allowing you to walk farther – comfortably.

7

A toe bar.
Our footbed features an integrated toe bar. As you walk, your toes grip it. This gripping exercises your legs and feet, improving circulation.

8

Top-quality leather.
Our leather, suede, and nubuck uppers are made of durable, heavyweight leather that is dyed through to keep your Birkenstocks looking new longer.

9

Tough – but flexible – EVA soles.
If you're of average weight, you put at least 500 pounds of pressure on your foot with every step you take – an important fact, especially when you consider that you'll walk about 70,000 miles in your lifetime. Our soles are designed to absorb those shocks, yet they're also remarkably lightweight.

10

Birkenstock know-how.
We've been designing shoes for decades, taking to heart everything we've learned along the way and continuously improving our shoes. Shoes that are worn by millions of enthusiasts all over the world.

The Classics.

You'll find amazing variety among these, our most popular styles. There's smooth leather, velvety nubucks, and luxurious suedes—all available in a spectrum of great colors. There's a Birkenstock style for everyone, whether it's a slip-on thong, backstrap sandal, or cozy clog.

Bali ~

Nubuck Leather: *denim navy, cocoa 35-42*
Smooth Leather: *white, black 35-42*

Sydney ~

Nubuck Leather: *earth multi, denim navy, nutmeg, jet black 35-42*
Smooth Leather: *white 35-42, bronze metallic 35-42*

London ~

Smooth Leather: *black 35-48, white, dark brown 35-46*

Florida ~

Nubuck Leather: *denim navy, cocoa, moss, plum 35-42*
Smooth Leather: *black 35-45*

Milano ~

Nubuck Leather: *redwood, cocoa, charcoal, denim navy, moss 35-46*
Smooth Leather: *dark brown sizes 35-50, black 35-46*

Paris ~

Smooth Leather: *black, white 35-42*

Orlando ~

Nubuck Leather: *redwood, charcoal 35-42*

Arizona ~

Suede: *violet, navy, mocha, black 35-46, taupe 33-48, forest 35-48*
Nubuck Leather: *charcoal, moss, denim navy, redwood 35-46, cocoa 34-46*
Smooth Leather: *dark brown, black 35-50*

Boston ~

Suede: *taupe 34-48, redwood 36-42, navy, black, mocha, forest 35-46*
Smooth Leather: *dark brown 35-46, white, black 35-45*

Granada ~

Nubuck Leather: *cocoa 33-44, jade, indigo 35-42*
Smooth Leather: *white 35-42, black 33-42*

Zurich ~

Suede: *taupe, navy, black 35-45*

Roma ~

Smooth Leather: *white 35-41*

Oslo ~

Smooth Leather: *brown 35-46*

Athens ~

Smooth Leather: *black 35-45*

Gizeh ~

Smooth Leather: *tan 35-45*
Nubuck Leather: *bellisimo blue, stone, ice 35-42*

Tokyo ~

Smooth Leather: *white 35-42, black 35-46*

Quintessential Birkenstock.

These are the sandals that created the Birkenstock phenomenon. Many years and colors later, they are still our most popular styles.

Arizona

Milano

Getting The Right Size.

Birkenstock footwear is measured in European sizes. Use these tables as a guide. Most styles are available in regular and narrow widths.

Women	
Europe	U.S.A.
33	2-2 1/2
34	3-3 1/2
35	4-4 1/2
36	5-5 1/2
37	6-6 1/2
38	7-7 1/2
39	8-8 1/2
40	9-9 1/2
41	10-10 1/2
42	11-11 1/2
43	12-12 1/2
44	13-13 1/2

Men	
Europe	U.S.A.
38	5-5 1/2
39	6-6 1/2
40	7-7 1/2
41	8-8 1/2
42	9-9 1/2
43	10-10 1/2
44	11-11 1/2
45	12-12 1/2
46	13-13 1/2
47	14-14 1/2
48	15-15 1/2
49	16-16 1/2
50	17-17 1/2

Children	
Europe	U.S.A.
24	7 1/2
25	8 1/2
26	8 1/2
27	9 1/2
28	10 1/2
29	11 1/2
30	12 1/2
31	13 1/2
32	1 1/2
33	2 1/2
34	3 1/2

Papillio®

Put your best foot forward in ultimate comfort. Birkenstock's new Papillio line is a collection of fashion styles featuring colorful and unusual designs. Indulge in silver and black patent finishes. Spice up your wardrobe with woven and embossed leathers.

NOT SHOWN: Paisley. Available in Gizeh, Florida and Arizona. Sizes 35-42

BUFFALO LOOK

Arizona ~

Buffalo Look Leather: *black, brown 35-46*

Boston ~

Buffalo Look Leather: *brown 35-46*

Milano ~

Buffalo Look Leather: *brown, black 35-46*

LINEN

Pisa ~

Birko-Flor™: *linen/tan 35-42*

Lucca ~

Birko-Flor™: *linen/tan 35-42*

Gizeh ~

Birko-Flor™: *linen 35-42*

Monterey ~

Birko-Flor™: *linen 35-42*

SILVER METALLIC

Orlando ~

Birko-Flor™: *silver metallic 35-42*
(*silver metallic* also available in the **Gizeh** *35-42*)

SIERRA NUBUCK

Boston ~

Nubuck Leather: *sierra rock 35-46*

Monterey ~

Nubuck Leather: *sierra rock 35-46*

Bahama ~

Nubuck Leather: *sierra sand 35-42*
(*sierra sand* also available in the **Arizona** *35-46*)

TIFFANY

Sydney ~

Birko-Flor™: *tiffany 35-42*

Gizeh ~

Birko-Flor™: *tiffany 35-42*
(*tiffany* also available in the **Arizona** *35-42*)

Gizeh ~

Birko-Flor™: *black patent 35-42*

Sydney ~

Birko-Flor™: *black patent 35-42*
(*black patent* also available in the **Arizona** *35-42*)

Bahama ~

Woven Leather: *dark olive, navy, nutmeg 35-43*

Monterey ~

Woven Leather: *navy 35-46*

Woven Leather: *nutmeg, dark olive 35-46*

FOOTPRINTS

Footprints are created for our most discerning customer – one who appreciates hand-stitching and uncompromising Birkenstock construction. These styles are as versatile as you are. Wear them to the office, stow them away for the weekend, or lavish someone special with a gift of premium comfort.

Nebraska ~

Nubuck Leather: *redwood, mocha 36-47*
Smooth Leather: *black, white 36-47*

Kentucky ~

Nubuck Leather: *denim navy, sanguine, green, mocha 36-47*
Smooth Leather: *black 36-47*

Kansas ~

Nubuck Leather: *black, red, beet, mocha 36-44*

Memphis ~

Nubuck Leather: *black, denim navy, green, brown 36-46*
Smooth Leather: *rust, black 36-46*

Derby ~

Smooth Leather: *evergreen waxy, maple waxy, walnut waxy, black, brown, white 36-47*

Trent ~

Smooth Leather: *walnut waxy, brown, black, burgundy 36-47*

Pasadena ~

Nubuck Leather: *blue, green, black, cinnamon 36-46, red, purple 36-43*
Smooth Leather: *black, white 36-46*

Clog ~

Nubuck Leather: *mocha, cocoa, denim navy 36-47*
Smooth Leather: *black 36-47*

Birki too

Enjoy Birkenstock contours at a comfortable price. Here's a selection featuring soft Birko-Flor synthetic uppers.

Florida ~

Birko-Flor™: *navy, white 35-42*

Gizeh ~

Birko-Flor™: (all with leather liner) *white, tan 35-42*

Milano ~

Birko-Flor™: *dark brown, black 35-45*

Arizona ~

Birko-Flor™: *black, dark brown 35-45*

Madrid ~

Birko-Flor™: (all with leather liner) *white, navy, tan 36-42*

For a totally leather-free shoe, Birki-Too styles feature Birkolon synthetic footbed liners, unless noted otherwise.

BirkiKids

Sure these styles are cute, but there's more to BirkiKids than meets the eye. Why? The best environment for developing little bones is bare feet. Of course that's not always possible. So, the next best thing is a supportive footbed and stabilizing heelcup for active little feet.

Rio ~

Birko-Flor™: *crayon multi, pastel multi, white, navy 24-34*

Roma ~

Birko-Flor™: *navy, dark brown 24-34*

Florida ~

Birko-Flor™: *white multi-buckle, red multi-buckle, blue multi-buckle 25-34*

Arizona ~

Birko-Flor™: *dark brown, black 27-34*

Massage.

Recharge your tired feet! Noppy's special comfort nodules stimulate circulation for a relaxing foot massage.

Super Noppy™ ~

Birko-Flor™: *tan 35-46*

Birki's

Birki's are the go-anywhere Birkenstock. Take 'em on the trail, comb the beach, or just wash the car! Like all sport sandals, they're waterproof. But Birki's have one thing the others don't: authentic Birkenstock contours for comfort throughout your action-packed day.

Note: order Birki's one size larger than your usual size.

Oregon ~

Birko-Flor™: *black 35-46*

Trinidad ~

Birko-Flor™: *black, medium brown 35-46*

Ask your retailer about Trinidad in colorful kid's sizes.

Barbados ~

Birko-Flor™: *white, black, brown 35-46 turquoise 35-42*

Ask your retailer about Barbados in colorful kid's sizes.

Birkenstock Socks!

You'll love the quality and softness of the only socks we've found good enough to bear the Birkenstock name.

Striped Softball

khaki stripe and slate stripe.

Sabatini

slate speckle, camel speckle, oatmeal speckle, and green speckle.

Softball Crew

wine heather, camel heather, and oatmeal heather.

Birkenstock Shoe Care.

Because every relationship needs a little maintenance.

Leather Care

Lotion - removes stains.
Protector - repels water and dirt.

Nubuck/Suede Kit, Compact

Restores the appearance of suede and nubuck.

Cork Life™

Seals and protects for longer life.

Professional.

Whether you work in a hospital, laboratory, or restaurant, we've got a style that works as hard as you do! Birkenstocks alleviate fatigue associated with long-endurance footwork. The result is all-day comfort for anyone who spends long periods standing or walking.

Trent ~

Smooth Leather: *black 36-47*

Paris ~

Smooth Leather: *white, black 35-42*

Pasadena ~

Smooth Leather: *white, black 36-46*

Tokyo ~

Smooth Leather: *white 35-42, black 35-46*

London ~

Smooth Leather: *white 35-46, black 35-48*

Derby ~

Smooth Leather: *black, white 36-47*

Boston ~

Smooth Leather: *white, black 35-45*

Birki-Clogs.™

Go ahead! Dig in the garden, wash the dog, or hose off the deck. These all-purpose clogs are practical and durable, *not to mention colorful!* Our standard Birki-Clog is made of flexible polyurethane and features all our original contours. The Super-Birki has a removable washable footbed.

Super-Birki ~

Polyurethane: *red, white, green, blue 35-46*

Birki-Clog ~

Polyurethane: *blue, white, red, yellow, green, black 35-46*

Clogs Sizing Chart.

Birki Clogs are measured in European sizes. Use these tables as a guide.

Women			
Europe	U.S.A.		
35	5-5 1/2	40	10-10 1/2
36	6-6 1/2	41	11-11 1/2
37	7-7 1/2	42	12-12 1/2
38	8-8 1/2	43	13-13 1/2
39	9-9 1/2		

Men			
Europe	U.S.A.		
37	5-5 1/2	42	10-10 1/2
38	6-6 1/2	43	11-11
39	7-7 1/2	44	12-12 1/2
40	8-8 1/2	45	13-13 1/2
41	9-9 1/2	46	14-14 1/2

The Exquisite Collection.

Finishing touches... they make all the difference. And that's what you get with our Exquisite line. Rich colors and leather trim transform a basic Birkenstock into a more refined sandal!

Roma ~

Smooth Leather: *dark brown 35-46*

Laguna ~

Smooth Leather: *black 35-42*

Arizona ~

Smooth Leather: *black 39-45*

Birkenstock Insoles.

Put Birkenstock comfort in all your shoes.

Blue Footbed.

Contoured cork provides excellent arch support.

Traditional for 1"-2" heels
wide, medium 35-48, narrow 35-45
Sport for flat shoes
wide, medium 24-48, narrow 35-48

Cork Insoles.

Support for shoes and boots.

For shoes
women 35-40, men 41-46
For boots
35-48

Foam Insoles.

Cushioning for boots and shoes.

Cambrelle™
women 35-42, men 40-46
Linen/Cotton
women 35-40, men 41-46
Leather
women 35-42, men 40-46

Star Insoles.

Cushioning for sandals and sling-back pumps.

Foam/Leather
women 35-41
Odd sizes only.

Birko-Sport Insoles.

Contoured support for athletic shoes and work boots.

Foam/Cork
35-46

Go Fresh Insoles.

Odor control for shoes and boots.

women 35-42, men 40-48

BIRKENSTOCK

Abbadabba's
Little 5 Points Store
421-B Moreland Ave NE
Atlanta, GA 30307
(404) 588-9577

Abbadabba's - Buckhead Store
322 East Paces Ferry Road
Atlanta, GA 30305
(404) 262-3356

Abbadabba's - Roswell Store
1580 Holcomb Bridge Road #18
Roswell, GA 30076
(404) 998-abba
Market Center one mile East of GA400

Linen and more!

Check out fashion-forward Birkenstocks on page four. And ask your retailer about other new looks from the Papillio collection.

Reduce, re-use, recycle. All our catalogs are printed on recycled paper. After you're finished reading this catalog, we hope you'll recycle it. Or, better yet, pass it on to a friend.

©1994 Birkenstock. All rights reserved. Birkenstock and the Birkenstock logo are registered trademarks of Birkenstock.

our left an old man motioned me to the opposite side of the road. I did not really want to expend the energy to cross, but since it was only a small dirt road I figured he wouldn't understand. A garbled noise reached my ears. "What?" I asked. More garble and then I heard " . . . moose." I followed his finger, and not more than 150 feet away an enormous gray-brown moose stood in the middle of a marsh. "I've seen 50 moose and eight bears this summer," he bragged before driving off. I sat down to watch. It was a most ridiculous-looking animal. Its huge daffy ears stood straight out, and its body was a jumble of muscles, joints, and bones. To look for food, it stuck its head underwater for 30 seconds at a time. Then it would raise its head, shake its floppy ears and grind away. It repeated this process for about 15 minutes until it was satiated. The moose climbed awkwardly onto the bank, folding and unfolding its body like an accordion. We continued our quest.

I collapsed about an hour later. It was a beautiful spot. Young birch trees spread like a canopy over the narrow dirt road. But three and a half days of constant toil had taken their toll. What had befallen Will the day before, utter exhaustion, struck me down at that moment. I was empty. A few minutes later, Will came whistling to a stop beside me. By then, I had our pump stove out and was boiling water for the instant rice. Two opened cans of refried beans sat waiting their turn.

She does not smile on him as in the plains. She seems to say stemly, Why came ye here before your time. This ground is not prepared for you. . . . The tops of mountains are among the unfinished parts of the globe, whither it is a slight insult to the gods to climb and pry into their secrets, and try to their effect on our humanity. Only daring and insolent men, perchance, go there.

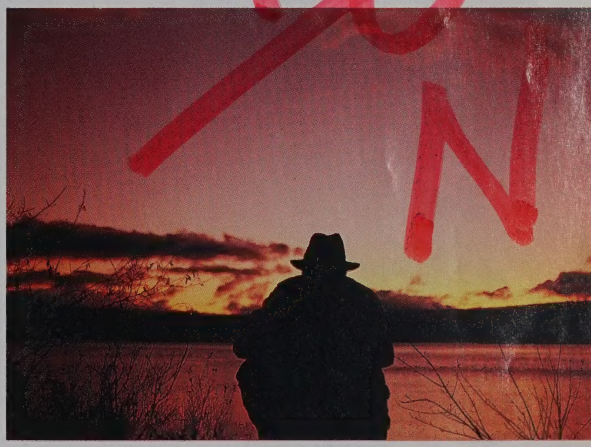
Our man Henry David wasn't daring enough, though he tried to cloak the fact with vagueness. He never even made it to the peak of Katahdin: too many clouds that day. But we followed Thoreau's route over Abol Trail the next morning anyway. It was the shortest and fastest trail to the top. It was also the oldest and most difficult of the park's "hikes."

After a comfortable stroll through a soft glade of cedars and low-lying birch trees, our path suddenly steepened into a 70-degree ascent. The trail, marked by light blue strips of paint, had become a succession of boulders. Some could be climbed around, pulling on roots and smaller rocks, while others had to be scrambled over. "*This* is no hike!" Will exclaimed for us both. "It's a climb up a damned rock slide."

Although the temperature was 35 degrees, we peeled off extra layers of clothes and hid them beside the trail, having worked up a heavy sweat. After starting out with a car, a canoe, a tent and backpacks, we were nearing our quest with only a pair of long johns, pants and one knapsack. Will even took off his wool cap for the first time in four days. He looked like a greased-down rat. Luckily, I did not have to see myself.

According to one of our guidebooks, the ascent should have taken at least three and a half hours, but we did it in two. We were in a hurry to outdo Thoreau. The higher we reached, though, the harder the climb became. Slick ice (ice!) covered the boulders. Our hands became raw and slipped at every crucial point. Looking down, at Pemadumcook and Ambajejus, Will had a mild case of vertigo but kept it in check. (The night before, as we sat around our last campfire of the journey, Will had admitted to suffering from acrophobia.) With pride, I watched this greasy-headed friend of mine ceaselessly reach hand over foot, vanquishing his fear. When we crawled over the lip of this slide, a frosty tundra spread round before us. It was simple beauty. The Maine woods, dark and seemingly everlasting, lay beneath us. After contemplating Nature from this vantage point, Thoreau wrote, "I stand in awe of my body, this matter to which I am bound has become so strange to me. I fear not spirits, ghosts, of which I am one . . . but I fear bodies, I tremble to meet them. What is this Titan that has possession of me? Talk of mysteries!" My own body, however, was far more mortal. This was a pretty view and all, but I mainly had to take a dump. Running as far as possible from

I felt thrilled for sinister reasons. My body was flourishing while Will's was falling apart. I nearly wanted to beat my chest.



Contemplating the lies and necromancy of Henry David Thoreau as the sun sets on the Maine woods

Thoreau Spring, which runs atop this plain, I added one more foul sign of man's progress. Will stood far back.

After an easy mile hike across this plain and up a rocky slope, we reached Mt. Katahdin's Baxter Peak—5,268 feet high. For the first time since our arrival in Maine, not a single cloud hovered around Katahdin. Contrary to Thoreau's warnings, the mountain welcomed us. Although the wind gusted at 35 mph and our eyes watered from the cold, neither of us minded. Our souls lifted beyond the moment; we had made it, Henry David Thoreau had not. ■

Left to right: Cotton shirt and shorts by Enrico Coveri, sneakers by Converse; suede shorts, cashmere sweater, and shoes from Trussardi; cotton/rayon shorts, cotton/rayon shirt and wool jacket by Moschino, sneakers from Converse;

READY FOR

In Italy, spring's the season of *abbondanza*, a cornucopia of shapes, styles and colors

ART STREIBER

EVERYTHING

and this year Italian designers have produced for everything from shirts to suits. **BY ROBERT BRYAN**

rubberized cotton shorts and jacket and cotton sweater by Ermenegildo Zegna, shoes from Gucci; cotton shorts and shirt, wool jacket, and shoes from Basile; linen shorts, cotton jacket and sweater from Krizia Uomo, sneakers from Converse.

Armani's suits for every situation: longer,

slimmer and easy to dress up or dress down

ART STREIBER

Evolution of the suit, left to right: Wool double-breasted suit, viscose shirt and silk tie; wool suit, linen plaid shirt and silk tie; cotton/viscose/silk blazer, cotton shirt and cotton trousers; wool/viscose suit and viscose shirt; linen/silk suit, viscose shirt; linen/rayon jacket and vest and cotton shorts.

ART STREIBER

RICHARD PIERCE

Cool blues and greens in three-button jackets and relaxed double-breasteds

Back row, left to right: Linen sports shirt, cotton T-shirt and linen trousers from Gucci; linen jacket and trousers, and cotton shirt and T-shirt from Dolci & Gabbana; linen/wool/viscose jacket, cotton shirt and trousers and silk tie from Krizia Uomo. Front row, left to right: Double-breasted wool suit from Canali, cotton polo from Gianfranco Ferré; silk suit, cotton shirt and silk tie from Corneliani; linen blazer and trousers and cotton shirt from Mondo di Marco, silk tie from Byblos. Above: Silk plaid shirt from Vestimenta, cotton print shirt by Valentino, olive suede belt and silk print tie from Mondo di Marco, silk striped tie from Tino Cosma, loafer by Salvatore Ferragamo, belt on left by Ermenegildo Zegna, belt on right from C.P. Company.

ART STREIBER

Well-dressed but not stuffy: a serious suit and sharp sports jackets

The plaids, left to right: Wool plaid jacket, cashmere/silk polo and wool twill trousers from Gucci; wool plaid suit, cotton shirt and silk tie by Luciano Barbera; wool plaid jacket, wool trousers and vest, cotton shirt and silk tie by Romeo Gigli.

RICHARD PIERCE

Brown linen shirt by Bill Kaiserman; blue linen shirt from C.P. Company; top silk ties, left to right: Tino Cosma, Tino Cosma, Romeo Gigli; shoes by Ermenegildo Zegna; belt from Mondo di Marco; sunglasses by Giorgio Armani; bottom silk tie by Valentino.

Sporty vests, trim trousers and shorts in rich colors

ART STREIBER

Opposite, left to right: Linen vest, cotton shirt and wool trousers by Romeo Gigli; cotton jacket and sweater, linen trousers and shirt by Ross Perez; linen jacket and sweater, cotton twill shorts and cotton shirt by Luciano Barbera; cotton sweater vest, linen cotton sweater and cotton poplin trousers by Missoni. Sunglasses from L.A. Eyeworks and Serengetti.

RICHARD PIERCE

Silk shirt by Bill Kaiserman, silk scarves from C.P. Company, top belt from C.P. Company, bottom belt from Romeo Gigli, penny loafer by Ermenegildo Zegna, shoe by Salvatore Ferragamo.

ART STREIBER

The split suit: Wool suit from Reds by Redaelli, cotton shirt by Barbas, silk tie by Tino Cosma.

Why not wear linen shirts? They're cool even if you have to wear a tie.

RICHARD PIERCE

Linen shirt, top belt from C.P. Company, silk tie in pocket, suede sneaker by Salvatore Ferragamo, woven belt by Ermenegildo Zegna, hat by Giorgio Armani, silk tie by Valentino.

New for business: the subtly mismatched split suit

RICHARD PIERCE

Cotton shirt, and belt by Ermenegildo Zegna, monk strap shoe by Rossetti, wing-tip shoe by Salvatore Ferragamo, silk polka-dot tie by Bill Kaiserman, silk striped tie by Giorgio Armani, silk dice tie from Gucci, wallet from C.P. Company.

ART STREIBER

Wool plaid crepe jacket, solid cotton twill trousers and linen shirt from Mila Schön, silk tie from Diva.

A fresh lineup for work and play: soft jackets, sweater

The naturals, left to right: Oliver, Etro, Anthony Tarassi, Vestimenta, Ermenegildo Zegna, Valentino,

vests and creaseless trousers in elegant natural shades

ART STREIBER

Dolci & Gabbana, Corneliani, Ferragamo, Krizia Uomo, Mila Schön Uomo, Luciano Soprani.

RICHARD PIERCE

Silk ties, left to right: Dolci & Gabbana, Vestimenta, Vestimenta, Tino Cosma, GianMarco Venturi, Tino Cosma. Belt by Dolci & Gabbana, shoe by Romeo Gigli, sunglasses by Giorgio Armani.

The new dandy jacket: long and high-buttoned

Maxi-coat suit: Linen vested suit, cotton shirt and silk tie by Dolci & Gabbana.

ART STREIBER

Pages 96 and 97

Enrico Coveri shirt and shorts: Barneys New York. *Converse sneakers:* all Footlocker, JC Penney and Herman's stores; *Moschino jacket and shorts:* Bergdorf Goodman, New York; Bloomingdale's, New York; Fred Segal Couture, Santa Monica; I. Magnin, Brisbane, California; Macy's, Hayward, California; Maxfield, Los Angeles; Neiman Marcus, New Jersey; Saks Fifth Avenue, New York; Serenella, Boston; Shauna Stein, Culver City, California. *Ermenegildo Zegna jacket, sweater and shorts:* Ermenegildo Zegna Boutique, Fifth Avenue, New York. *Gucci shoes:* Gucci, New York; Short Hills and Atlantic City, New Jersey. *Basile jacket, shirt, shorts and shoes:* Bloomingdale's, New York; Gerard Soulaine, Dallas; Jeraz, Chicago; Beylerian, Houston; Grumet Clothier, Miami; Stanley Korshak, Dallas; I.M.S. Wardrobe Design, Narbeth, Pennsylvania; French Look Inc., Los Angeles; Butch Blum, Seattle; S & K Enterprises, Concord, California. *Krizia Uomo jacket and sweater:* Lucho, Houston; Ariston, San Francisco; Ultimo, Chicago; Avedon, Los Angeles; Macy's, New York; Marvin & Marvin Inc., Dallas; Butch Blum, San Francisco.

Pages 98 and 99

Armani double-breasted suit, shirt and tie: Giorgio Armani, New York, Beverly Hills and Boston; Bergdorf Goodman, New York; *Armani wool suit, plaid shirt and tie:* Giorgio Armani, New York, Beverly Hills and Boston; *Armani silk blazer, cotton trousers and shirt:* Giorgio Armani, New York, Beverly Hills and Boston; *Armani wool/viscose suit and viscose shirt:* Giorgio Armani, Chicago, New York, Beverly Hills and Boston; Bergdorf Goodman, New York. *Armani linen/silk suit and viscose shirt:* Giorgio Armani, Chicago, Beverly Hills and New York. *Armani linen/rayon jacket, vest and cotton shorts:* Giorgio Armani, Beverly Hills and New York.

Pages 100 and 101

Gucci trousers, shirt and T-shirt: see page 96. *Dolci & Gabbana jacket, trousers and shirt:* Riccardi, Boston; Saks Fifth Avenue, New York; Bergdorf Goodman, New York; Barneys New York, Dallas, Houston and Cost Mesa, California. *Krizia Uomo jacket, trousers, shirt and tie:* see page 96. *Canali suit:* Bloomingdale's New York; Sami Dinar, Beverly Hills; Tyrone, Cedarhurst, New York; Cedrics, Edina, Minnesota; Courtoue, San Francisco. *Gianfranco Ferré polo:* Gianfranco Ferré Boutiques, Beverly Hills and Chevy Chase, Maryland; Barneys New York; Bergdorf Goodman, New York. *Corneliani suit, shirt and tie:* Saks Fifth Avenue, New York; Bergdorf Goodman, New York; Charles Spiegel, Monroeville, Pennsylvania; Mr. Santoro, Fort Lauderdale; Giovanni's, Dallas. *Mondo di Marco blazer, trousers and shirt:* Saks Fifth Avenue, New York; Bullocks, nationwide; Bloomingdale's, nationwide; I. Magnin, nationwide. *Byblos silk tie:* all Clappers stores; Barneys New York; Macy's, California. *Vestimenta shirt:* Julius, Sacramento; Sebastian's Closet, Dallas; Barneys New York. *Valentino shirt:* Valentino Boutique, New York and Beverly Hills. *Mondo di Marco belt and tie:* see above. *Tino Cosma tie:* Tino Cosma, 692 Fifth Avenue, New York. *Salvatore Ferragamo loafers:* Salvatore Ferragamo, 730 Fifth Avenue, New York; 200 Worth Avenue, Palm Beach; 357 North Rodeo Drive, Beverly Hills. *Ermenegildo Zegna belt:* see page 96. *C.P. Company belt:* C.P. Company retail shop, New York.

Page 102

Gucci jacket, trousers and polo: see page 96. *Luciano Barbera suit, shirt and tie:* Louis, Boston; Barneys New York; Bergdorf Goodman, New York; Cuff's, Chagrin Falls, Ohio; Gary's, Newport Beach, California; Harry Rosen, Toronto; Neiman Marcus, Chicago and Los Angeles; Perkins Shearer, Denver; Saks Fifth Avenue, Houston and San Francisco; Wayne Edwards, Philadelphia. *Romeo Gigli jacket, trousers, vest, shirt and tie:* Spazio Romeo Gigli, New York; Bergdorf Goodman, New York; Riccardi, Boston; Neiman Marcus, Beverly Hills.

Page 103

Bill Kaiserman shirt: Ron Ross, Tarzana, California; Allure, Philadelphia; GQ, San Diego. *C.P. Company shirt:* see page 100. *Tino Cosma ties:* see page 100. *Romeo Gigli tie:* Spazio Romeo Gigli, New York. *Ermenegildo Zegna shoes:* see page 96. *Mondo di Marco belt:* see page 100. *Giorgio Armani sunglasses:* Giorgio Armani, New York, Boston and Beverly Hills. *Valentino tie:* see page 100.

Page 104

Missoni sweater vest, sweater and trousers: Missoni Boutique, New York; Bloomingdale's, New York; Barneys New York; I. Magnin, Brisbane, California; Neiman Marcus, Atlanta, Boston, Dallas, Los Angeles, San Francisco, Washington, Denver and Houston. *Luciano Barbera jacket, sweater, shorts and shirt:* see page 102. *Romeo Gigli trousers, shirt and vest:* see page 102. *L.A. Eyeworks sunglasses:* L.A. Eyeworks retail stores, Los Angeles and Costa Mesa; Nuvo, Houston, Dallas and Austin, Texas; Bauman's, Little Rock. *Serengetti sunglasses:* Sunglass Hut, nationwide; Sunsations, nationwide; 800-525-4001 for further information.

Page 105

Bill Kaiserman shirt: see page 103. *C.P. Company belt and scarves:* see page 100. *Romeo Gigli belt:* see page 103. *Ermenegildo Zegna loafers:* Ermenegildo Zegna Boutique, Fifth Avenue, New York; Ultimo, Chicago; Louis, Boston. *Salvatore Ferragamo shoes:* see page 100.

Page 106

Reds by Redaelli suit: Tourzani, New York; Tailored Man, San Francisco; Mel Fox, Encino, California; Thomas Miller, Woodbury, New York. *Tino Cosma tie:* see page 100.

Page 107

C.P Company shirt: see page 100; *Salvatore Ferragamo tie and sneakers:* see page 100; *Ermenegildo Zegna belt:* see page 96. *Giorgio Armani hat:* see page 98. *Valentino tie:* see page 100.

Page 108

Ermenegildo Zegna shirt and belt: Ermenegildo Zegna Boutique, New York; Ultimo, Chicago; Louis, Boston; selected Neiman Marcus stores. *Rossetti shoes:* Fratelli Rossetti Boutique, 601 Madison Avenue, New York. *Salvatore Ferragamo shoes:* see page 100. *Bill Kaiserman tie:* see page 103. *Giorgio Armani tie:* Giorgio Armani Boutique, New York, Boston and Beverly Hills. *Gucci tie:* Gucci, Fifth Avenue and 54th Street, New York. *C.P.Company wallet:* see page 100.

Page 109

Mila Schön jacket, trousers and shirt: Mila Schön Boutique, 456 North Rodeo Drive, Beverly Hills. *Diva tie:* Carroll & Co., Beverly Hills; Louis, Boston; British American House, New York; Richards, Greenwich, Connecticut.

Pages 110 and 111

Oliver: Valentino, New York; Valentino, Beverly Hills. *Etro:* Bergdorf Goodman, New York; Saks Fifth Avenue, New York, San Francisco, Chicago, Houston and Chevy Chase, Maryland. *Anthony Tarassi:* Bergdorf Goodman, New York; Louis, Boston; Wayne Edwards, Philadelphia; Perkins Shearer, Denver; Diagonale, San Francisco; Holt Renfrew, Toronto. *Vestimenta:* Barneys New York; Davis For Men, Chicago; David Stephen, San Francisco. *Ermenegildo Zegna:* Ermenegildo Zegna Boutique, New York; Kilgore Trout, Cleveland; Sami Dinar, Beverly Hills. *Valentino:* see page 101. *Dolci & Gabbana:* see page 100. *Corneliani:* see page 100. *Ferragamo:* see page 100. *Krizia Uomo:* see page 96. *Mila Schön Uomo:* see page 109. *Luciano Soprani:* L'Uomo Vogue, Southfield, Michigan; Vittorio Valentino, La Jolla, California; Gerard Soulaine, Dallas; Onore, Paramus, New Jersey; Hy's, Chicago.

Page 112

Dolci & Gabbana tie and belt: Bagutta, New York; Charivari, New York; Allure, Philadelphia; Maxfield, Los Angeles. *Vestimenta ties:* Saks Fifth Avenue, New York; Evento Uomo, Houston; Butch Blum, Seattle. *Tino Cosma tie:* see page 100. *GianMarco Venturi tie:* Aldo, Edgewater, New Jersey; Stuarts, Chicago; Avedon, Los Angeles. *Romeo Gigli shoes:* Spazio Romeo Gigli, New York. *Giorgio Armani sunglasses:* see page 103.

Page 113

Dolci & Gabbana suit, vest, shirt and tie: Bugatta, New York; Charivari, New York; I. Magnin, San Francisco; Bullock's, Costa Mesa, California. ■

Power Lines is a monthly guide to M's prestigious advertisers. It will put you in touch with these companies to get further information about products, services, store locations and to order brochures or catalogs.

FASHION

XMI	1-800-627-0064
The Greif Companies	1-800-523-9801
Mizani Uomo	1-800-76-SUITS

TOBACCONIST

Davidoff	1-800-548-4643

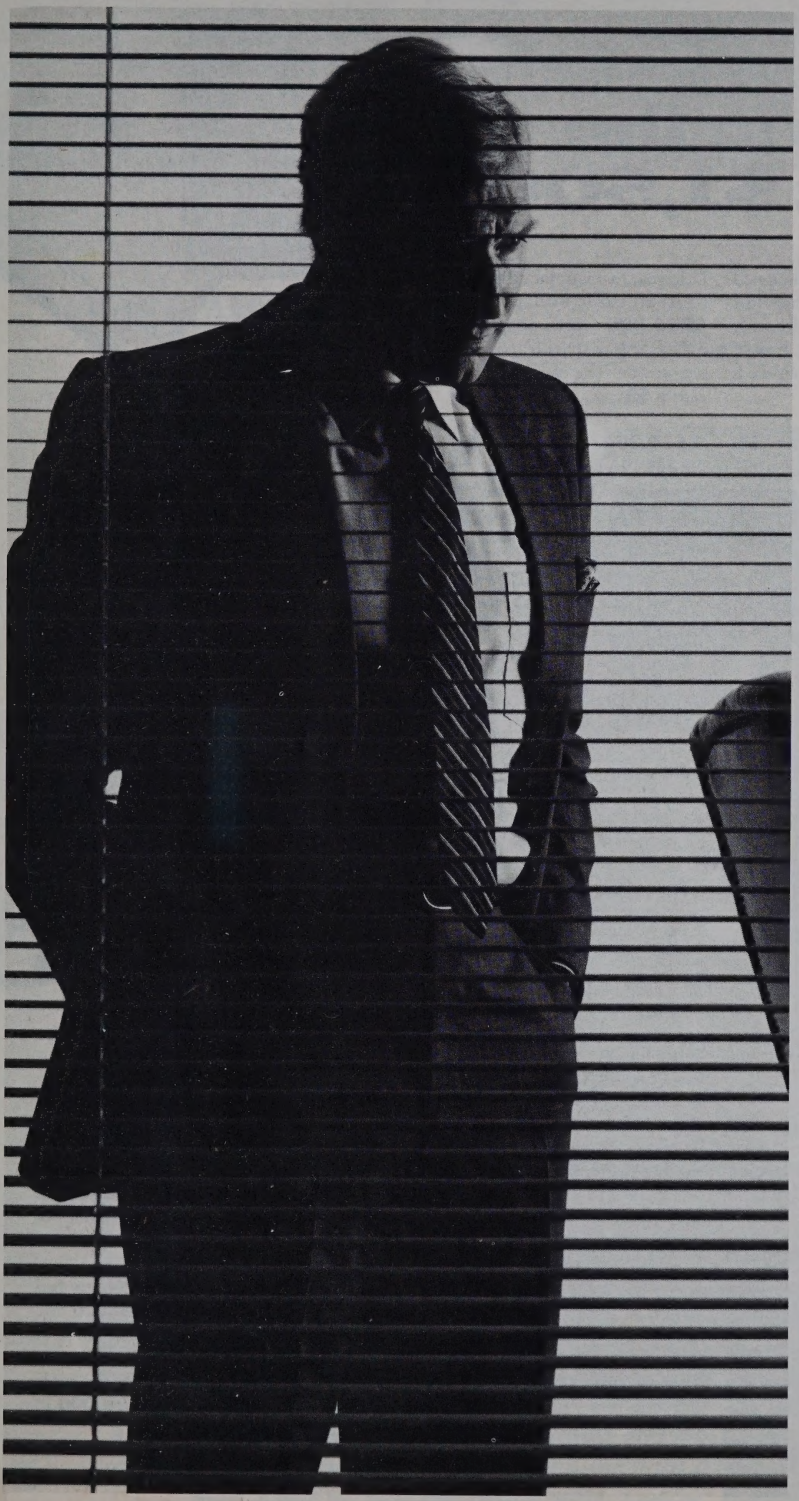
ENTERTAINING

Stolichnaya	1-800-238-4373
Glenfiddich Scotch	1-800-238-4373

SPORTING EQUIPMENT

Nordic Track	1-800-445-2231
Life Cycle	1-800-877-3867 (Dept. 888)

Power Lines



You have to scare the wits out of an addict.

Even if he sits in the next office.

Nothing you do in business will be much tougher than this.

You may have to confront your next-in-command, the one you hoped would someday fill your shoes.

And you'll have to say, "Get well or get out." There's no other way for you to break through an addict's defenses.

But you're not alone. 1-800-843-4971 is the National Institute on Drug Abuse helpline for managers and CEOs. Call Monday to Friday, 9:00 a.m. to 8:00 p.m. Eastern Time. They'll refer you to professionals who can help your company set up drug education, employee assistance, and treatment programs.

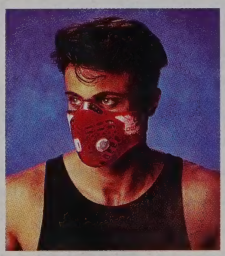
Saving the career of the guy next door isn't easy. But who ever said being a friend was easy?

Partnership for a Drug-Free America

Bats in the Belfry: $1,500

Artist Christopher Sprout has designed a 13-foot-high pine "Bat Cathedral" that sells for **$1,500**. The elegant domicile features a gabled roof and metal mesh bunkers that can accommodate hundreds of slumbering bats.

A pair of bug-proof stockings costs **$4**. The timed micro-capsules of insect repellent that are in the hosiery are guaranteed for six wearings—if the nylon doesn't run first.



At the Philadelphia Stock Exchange, bad boys are fined **$1,000** for throwing a single punch, **$500** for pushing and **$250** for cheering on someone else's fight.

The budget of the New York City Department of Corrections works out to **$35,355** per prisoner per year.

In 1990, 310,300,000 children's books were sold for **$1,021,100,000**, compared with 420,400,000 adult trade books which brought in **$2,871,700,000**.

Women in public relations earn about **$20,000** less each year than their male counterparts; the discrepancy adds up to an estimated **$1,000,000** over the course of an entire career.

A completely outfitted New York Police Department highway patrol car costs **$14,000**. Civilians pay between **$17,000** and **$23,000** for the same car, a 1991 Chevrolet Caprice.

Last year, a manufacturer of upscale football cards donated more than **$250,000** worth of special-edition braille cards to schools and organizations nationwide. The estimated value of each card is **$5**.

A **$39.95** neoprene face mask developed by NATO and used by allied forces to combat Kuwaiti oil-field fires is now being marketed to asthmatics and urban-area runners in the U.S.

The Internal Revenue Service shredded 8,642 1990 tax-refund checks—almost **$5,000,000** worth—because the Los Angeles postal service deemed them undeliverable: the recipients had either moved or had provided illegible addresses. The largest single check was for **$229,015** owed to a Beverly Hills taxpayer.

After Switzerland, the United States has the highest volume of mail per person: 59 pieces, costing **$191.11** in postage fees, each year.

A spa-for-one module which combines dry-heat sauna, vibration massage, aromatherapy and soothing audiovisuals for total mind and body relaxation in your own home is available from Hammacher Schlemmer for **$15,000**.

Self-employed Japanese hid almost **$6,000,000,000** from Japan's National Tax Administration in 1990—the evasions averaged **$39,000** per claim, which resulted in an unprecedented **$1,450,000,000** in fines.

To help finance the refurbishing of his old school in Plains, Georgia, former president Jimmy Carter is planning to auction off some of his old shoes for **$150** a pair. Boxes of dirt from his yard are already on sale for **$100** each.

A Milan-based company has found a way around urban traffic jams: a **$2,500,000** A109C executive helicopter for professionals on the go.

According to the Bureau of Indian Affairs, Native American bingo halls call in about **$100,000,000** each year.

In 1971, Arthur Frommer's European Guidebook was called *Europe on **$5** a Day* and cost **$3.50**, or **$11.70** in 1991 dollars. Today, *Europe on **$40** a Day* costs **$16**.

A man's shirt costs **$5.85** in Beijing, **$18.39** in Bangkok, **$34.60** in Washington, D.C., and **$71.58** in Stockholm.

A Taiwanese company has started producing edible dishware made from an oatmeal compound. For just **19 cents** each, the bowls and plates can hold boiling water for at least four hours and they eliminate the need for washing up.

The Soviets have found a way to profit from their unused nuclear weapons. The nascent capitalists are marketing nuclear explosions for the incineration of toxic waste which would be packed around an underground bomb. The cost: **$300** to **$1,200** per kilogram of refuse.

In 1990, casinos around the country had revenues of **$195,962,000,000** and represented the most popular form of gambling; bingo brought in **$3,772,000,000** and lotteries were responsible for **$19,468,000,000** in gambling revenues.

Compiled by Ruth Davis and Nellie S. Huang

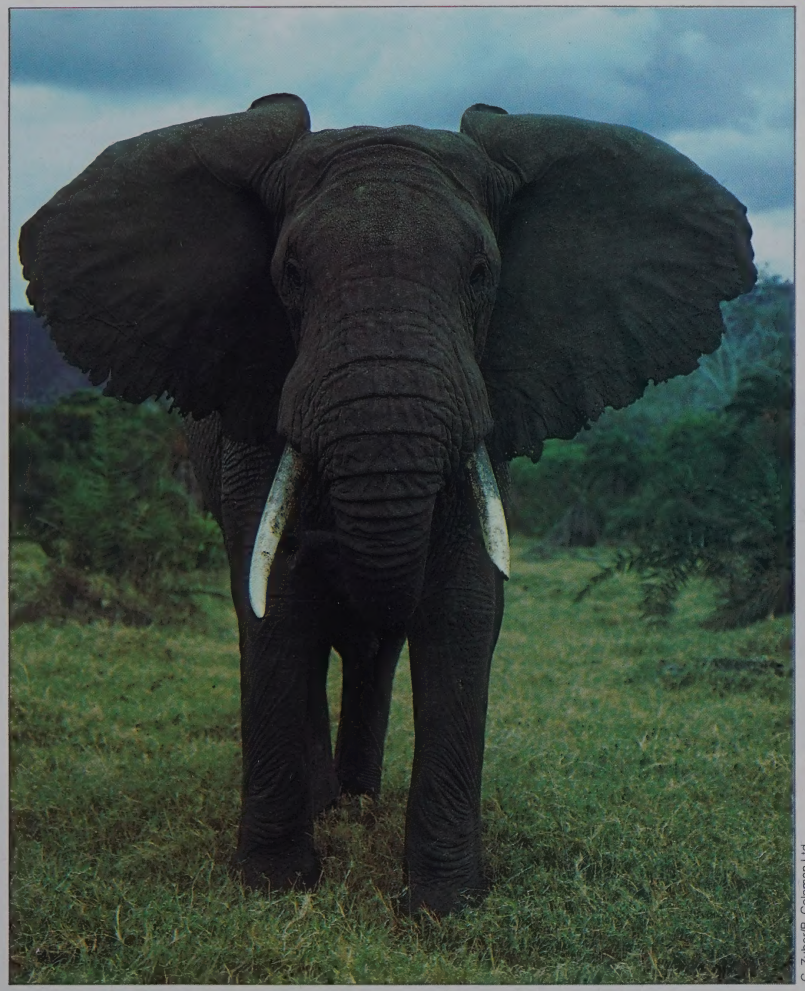
STAMPS, FOOTBALL CARDS STEPHEN LEWIS; CARS COURTESY OF CHEVROLET

CARD 1

AFRICAN ELEPHANT

GROUP 1: MAMMALS

CLASS	ORDER	FAMILY
Proboscidea	*Elephantidae*	*Loxodonta africana*



C. Zuber/B. Coleman Ltd.

Although the African elephant is the largest and most powerful of all living land mammals, it is also among the most gentle, living in peaceful family units.

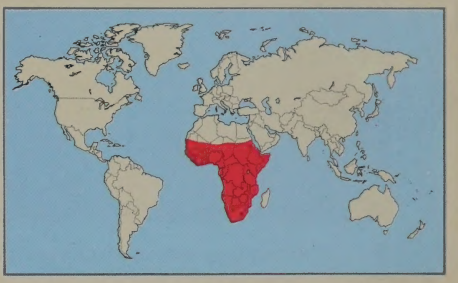
KEY FACTS

SIZES
Height: Male 10 ft. to shoulder. Female a little smaller.
Weight: Male up to 6 tons. Female up to 4 tons. ,

BREEDING
Sexual maturity: 14-15 years.
Mating: Any time.
Gestation: 22 months.
No. of young: Usually 1 calf.

LIFESTYLE
Habit: Live together in family units; adult males are solitary.
Call: A throaty rumbling as constant communication or loud trumpeting when angry.
Diet: Entirely vegetarian–grass, foliage, fruit, branches, twigs.
Lifespan: About 70 years.

RELATED SPECIES
The slightly smaller Asian elephant (*Elephas indicus*).



Range of the African elephant.

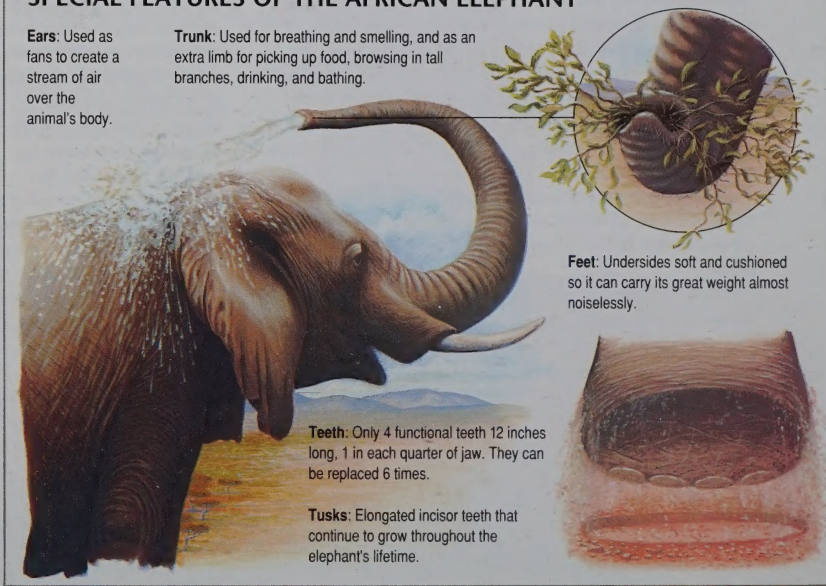
DISTRIBUTION
In most parts of Africa, south of the Sahara.

CONSERVATION
The African elephant is now endangered. Hunting is banned, but poaching for ivory is still widespread. In Kenya alone, numbers have been reduced from 150,000 to 30,000 in the last 10 years. Gamekeepers are almost powerless against the sophisticated machine guns used by poachers.

SPECIAL FEATURES OF THE AFRICAN ELEPHANT

Ears: Used as fans to create a stream of air over the animal's body.

Trunk: Used for breathing and smelling, and as an extra limb for picking up food, browsing in tall branches, drinking, and bathing.



Feet: Undersides soft and cushioned so it can carry its great weight almost noiselessly.

Teeth: Only 4 functional teeth 12 inches long, 1 in each quarter of jaw. They can be replaced 6 times.

Tusks: Elongated incisor teeth that continue to grow throughout the elephant's lifetime.

©MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™

PRINTED IN U.S.A.

WF DM NC 24

J&D Bartlett/Bruce Coleman Ltd.

Left: *African elephants never stray far from water.*

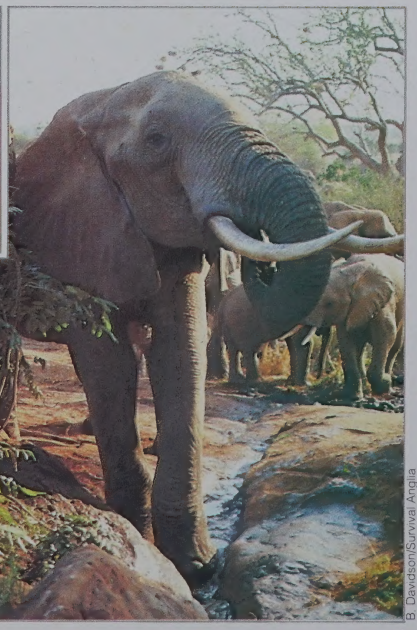
Inset: *A calf protects its skin against insect bites with a dust bath.*

DID YOU KNOW?

- Elephants will eat up to 500 pounds of vegetation a day and drink up to 40 gallons of water at a time.
- An elephant can walk faster than a man, maintaining a steady speed of 5-5½ miles per hour. A herd on the march can easily cover a distance of 50 miles a day.
- When water is scarce during the dry season, elephants will dig for water in the sandy bed of a river that has stopped flowing.
- The largest tusk ever recorded was 10 feet long and weighed nearly 230 pounds.

Essentially an animal of open grasslands, the African elephant is adaptable enough to live happily in a variety of habitats within its sub-Saharan African homeland. But wherever it lives, the elephant never strays far from a supply of drinking and bathing water.

C. Haagner/Ardea London



B. Davidson/Survival Anglia

HABITS

Elephants are social animals with strong family ties. So close are the relationships that they even bury their dead with twigs and leaves. They also grieve over their loss, staying by the "grave" for many hours.

Cows (females) and their calves, live in family units under the leadership of a mature female, to whom every other member of the group is related.

Young bulls (males) are driven from the family when they reach puberty to live in separate bachelor herds. Adult bulls live alone and join a family unit only briefly when a female is ready to mate.

Herds may wander great distances, but they never move far from water. Elephants like baths every evening, so they stay close to any available pool or stream. They'll make do with a shower—squirted from the trunk—if water is scarce. After bathing they coat their skin in dirt for protection from insects.

Right: *All elephants like to bathe daily and will immerse themselves completely if the water is deep enough.*

D&R Sullivan/B. Coleman Ltd

COMMUNICATION

When elephants are foraging for food out of sight of one another, they communicate by making rumbling noises similar to gargling. If an elephant senses possible danger, it will alert the others by stopping the noise.

Conflicts between elephants are communicated by a threat display in which the superior will twirl its trunk or throw dust into the air. Sometimes an elephant will also make the trumpeting noise for which it is famous. The display is also used to warn enemies. If its signals are ignored, the threatened elephant may charge at its attacker. But charges are rarely carried through; at the last moment, the elephant either stops short or turns aside.

FOOD & FEEDING

Elephants are entirely vegetarian. They eat a wide variety of grasses, foliage, fruit, and small branches and twigs. They gather food with the aid of their trunk and then place it into their mouths.

The few teeth elephants have are used to grind their food. Once an elephant has lost all its teeth, usually around the age of seventy, it can no longer feed itself and it dies of starvation.

Elephants have gigantic appetites. Night, early morning, and evening are their favorite eating and drinking times, but they also eat all day on the move.

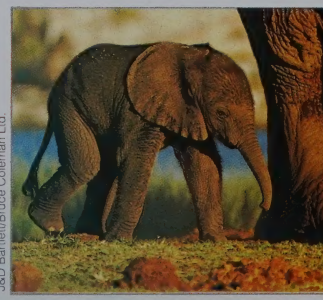
BREEDING

Elephants mate when they are 14 or 15 years old. Courtship involves a display of affection between the cow and bull in which they caress each other with their trunks. A single calf, standing about 33 inches high and weighing approximately 250 pounds is born 22 months later.

The calf is suckled for at least 2 years and remains in the family unit after the birth of its mother's next calf. A cow usually gives birth about every 4 years and will often have two or three calves with her at the same time.

Cows defend their young vigorously, charging any intruders.

Below: *A three-day-old calf stands knee-high to its mother.*



J&D Bartlett/Bruce Coleman Ltd.

CARD 9

VAMPIRE BAT

GROUP 1: MAMMALS

ORDER *Chiroptera*

FAMILY *Desmodontidae*

GENUS & SPECIES *Desmodus rotundus*

Although it's not the bloodthirsty terror portrayed in horror movies, this ordinary-looking little bat really does feed exclusively on the blood of other animals.

KEY FACTS

SIZES
Length: Body, 2 3/4 in.
Wingspan: 8 in.
Weight: 1 oz.

BREEDING
Sexual maturity: 9 months.
Mating season: All year.
Gestation: 6-8 months.
No. of young: 1.

LIFESTYLE
Habit: Nocturnal. Lives in colonies of 6-2,000, but which usually number 100.
Diet: Blood of domestic animals, particularly cows, pigs, horses.
Lifespan: 9 years in the wild; nearly 20 years in captivity.

RELATED SPECIES
There are two other species of true vampire bat, *Diaemus youngi* and *Diphylla ecaudata.*

Range of the vampire bat.

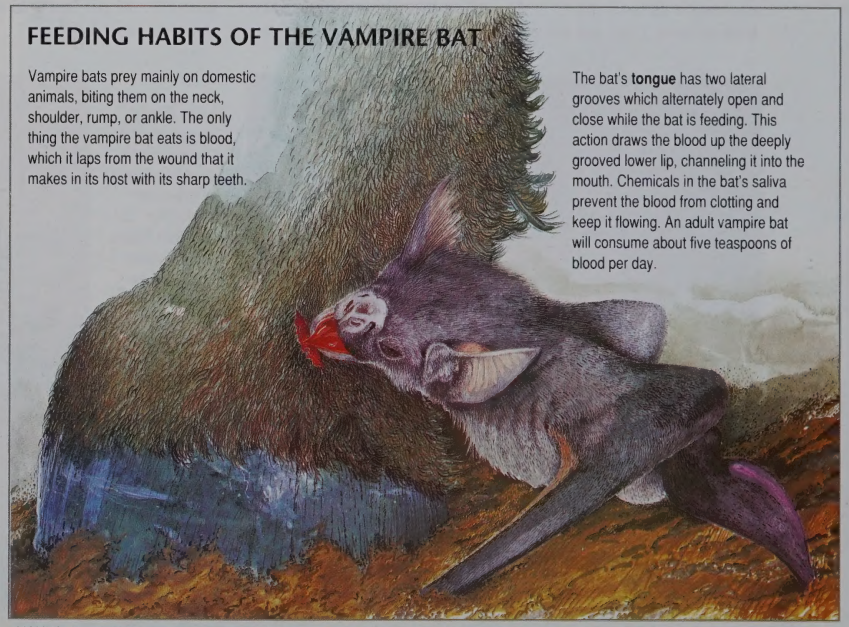
DISTRIBUTION
Central and South America, in tropical and subtropical regions from Mexico to northern Chile and Argentina.

CONSERVATION
Considered a serious pest in areas where cattle and horses are kept because they transmit rabies and other diseases. Vampire bats are not currently endangered.

FEEDING HABITS OF THE VAMPIRE BAT

Vampire bats prey mainly on domestic animals, biting them on the neck, shoulder, rump, or ankle. The only thing the vampire bat eats is blood, which it laps from the wound that it makes in its host with its sharp teeth.

The bat's **tongue** has two lateral grooves which alternately open and close while the bat is feeding. This action draws the blood up the deeply grooved lower lip, channeling it into the mouth. Chemicals in the bat's saliva prevent the blood from clotting and keep it flowing. An adult vampire bat will consume about five teaspoons of blood per day.



©MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™

PRINTED IN U.S.A.

Despite the vampire bat's tiny size—its body is no larger than that of a mouse—this blood-sucking bat is a threat to cattle in its native Latin America. When it drinks the blood of domestic animals, it can infect them with the deadly rabies disease.

DID YOU KNOW?

- Vampire bats once preyed on wild animals, but now feed mainly on domestic animals.
- Vampire bats have been known to feed on sleeping humans.
- In a year, a colony of 100 vampire bats consumes a quantity of blood equivalent to the amount in 25 cows.
- Vampire bats bite more calves than cows, probably because the youngsters sleep for much longer periods.

HABITS

Vampire bats are active only during the darkest periods of the night. It is the time when they are most likely to avoid being caught by such nocturnal predators as owls. Also, the domestic animals on which the bats feed are often sleeping, and so are easier to approach undetected.

During the day, vampire bats roost in colonies, hanging upside down in caves and hollow trees. They will sometimes move from one daytime roost to another which is closer to their prey. This kind of activity indicates that vampire bats learn from experience where their prey can be found.

Vampire bats also use rivers as navigational tools as they move from one part of their range to another. The rivers are easier to follow than wooded routes, and cattle often graze in pastures near water.

FOOD & FEEDING

The vampire bat feeds on the blood of animals. Cows, pigs, and horses are its favorite hosts. The bat will usually choose to feed on the most docile or isolated animal in the resting herd. Using its chisel-like incisor teeth, the bat makes a small cut in the animal's skin. It usually chooses a fleshy area, like the shoulder or neck, where the blood vessels are closer to the skin's surface.

The bat then drinks the blood that flows from the wound. Chemicals in the bat's saliva keep the blood flowing for the 2-3 minutes that the bat feeds. Often two or three bats will feed from the same wound.

In most instances, the host animal suffers no ill effects from the loss of blood, although if too many bats feed on the same animal, it may be severely weakened.

BREEDING

The vampire bat's ability to reproduce is limited by its need to remain light enough to fly. It gives birth to a single offspring after an unusually long gestation period of six to eight months.

Born blind, the young bat is carried by its mother for the first few days of its life. Its eyes open after a week, and it takes its first flight when it is three weeks old. The young bat is sexually mature at nine months and breeds at any time of the year.

Left: *Vampire bats mate year-round. Mating takes place while roosting upside down in the security of a cave. A single young is then born some 6-8 months later.*

Left: *Barely larger than a sparrow, the vampire bat is a fearsome sight. Its wedge-shaped incisor teeth are used for slashing open the skin of its prey.*

Right: *A bat drinks the blood of a female pig. When larger prey is not available, vampire bats will attack turkeys and chickens.*

VAMPIRE BAT & MAN

The vampire bat can transmit rabies to livestock and man. To control the vampire bats, cattle have been injected with anticoagulants, substances that do not harm the cows but will cause internal bleeding in the feeding bats. Anticoagulants have also been smeared on the bats themselves. When they return to their roost site, other bats in the colony groom them and ingest the fatal drug.

Right: *Vampire bats feed almost exclusively on livestock, biting their victims in places such as the ear, where the blood vessels run close to the surface.*

CARD 10

POLAR BEAR

GROUP 1: MAMMALS

CLASS *Carnivora*

ORDER *Ursidae*

FAMILY *Ursus maritimus*

M.Newman/Frank Lane Agency

The huge polar bear is one of the largest land carnivores in the world. Its coat, which varies in color from pure white to shades of yellow, blends in well with its snow-covered environment.

KEY FACTS

SIZES
Height: 5 ft. to shoulder.
Standing height: 8-11 ft.
Foot size: 12 in. long, 10 in. wide.
Weight: Males, 880-990 lb.; females, 660-770 lb.

BREEDING
Sexual maturity: 3-5 years.
Mating season: March-June.
Gestation: About 7-8 months.
Litter size: Usually 2.

LIFESTYLE
Habit: Solitary, but sometimes come together to feed.
Diet: Mainly seal fat and skin; carrion; vegetation in summer.

RELATED SPECIES
The polar bear is the largest of the bear family, which includes the North American Grizzly bear and Kodiak bear.

Range of the polar bear.

DISTRIBUTION
Southern edge of the arctic ice cap.

CONSERVATION
Conservation projects and regulated hunting exist in all countries where polar bears are found. After declining to about 5,000, the present world population is put at 40,000. Future depends on the protection of the arctic environments.

HOW THE POLAR BEAR HUNTS SEALS

Hunting: The polar bear preys on seals and their pups. It catches adults by ambushing them at their breathing holes in the ice. With its excellent sense of smell, the polar bear can sniff out a pup in its den up to 3 feet under the ground. It then digs out the pup and devours it.

Ringed seal: Lives around or under the coastal ice. The cow gives birth in a den under the snow and ice and provides her pup with a breathing hole. The den keeps the pup warm and offers some degree of protection from the predatory Arctic fox and polar bear.

©MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™

PRINTED IN U.S.A.

WF DM NC 14

Eric & David Hosking

Polar bears are well suited for life on the icy tundra. They are immensely strong and active—the soles of their feet are covered with fur, which gives them stability on slippery, frozen ground.

T.Ulrich/Oxford Scientific Films

FOOD & HUNTING

Polar bears feed mainly on seals. They wait for them to come to the water surface to breathe, or stalk them while they rest on the ice. The seal is killed by a crushing blow to its thin skull. Polar bears eat everything—they cannot afford to leave anything edible behind.

In the late summer and early autumn, polar bears will patrol the coastal areas looking for whale and walrus carcasses. Sometimes ten to twenty bears may be found feeding together. At this time of year, their diet is more varied, including such land mammals as lemmings, arctic foxes, and eider ducks.

Like most bears, polar bears also eat vegetation.

Right: *Solitary polar bears will often come together to feed on carcasses.*

Below: *Strong swimmers, polar bears have been seen swimming 50 miles from ice or land.*

H.Miles/Nature Photographers Ltd

HABITS

Polar bears are found throughout the polar region, but they spend most of their time along the southern edge of the icecap on coastal land near open water. They are solitary animals and are active at all times of the year.

Polar bears are also excellent swimmers. They cruise through the water at speeds of up to six miles per hour, using their front legs to propel them, with their hind legs trailing behind. With their eyes open and nostrils closed, they can dive underwater as well, remaining submerged for two minutes. When they emerge, they immediately shake the water from their coats before it freezes.

A.Wolfe/The Image Bank

J.E. Swedberg/Ardea London

Left: *A polar bear is no bigger than a rat when it is born.*

Below: *Two large cubs snuggle up to their mother for warmth. Two is the usual litter size of polar bears.*

BREEDING

Springtime is the mating season for polar bears, with most activity taking place in April. Males seek available females; most females breed every third year after separating from their young.

In October and November, the bears dig dens in the snow or tundra. The dens are usually located on south-facing slopes of hills where northerly winds pile up large amounts of snow.

The dens are used for giving birth. Young are born in November or December and weigh only 16-32 ounces. They are hairless, blind, and deaf. They first emerge from the den in March or April. They will remain with their mother into the third spring of their lives.

DID YOU KNOW?

- Polar bears have a very acute sense of smell; they can smell carrion, such as a dead whale, from 20 miles away, and can sniff out seal dens that are covered with snow.
- The black nose of a polar bear on the snow can be seen from six miles away on a clear day through binoculars. It has been said that, when stalking seals, the polar bear will cover its nose with a paw to escape detection.
- The temperature inside a polar bear's den can be 40 degrees warmer than the outside air temperature.

B&C.Alexander

CARD 23

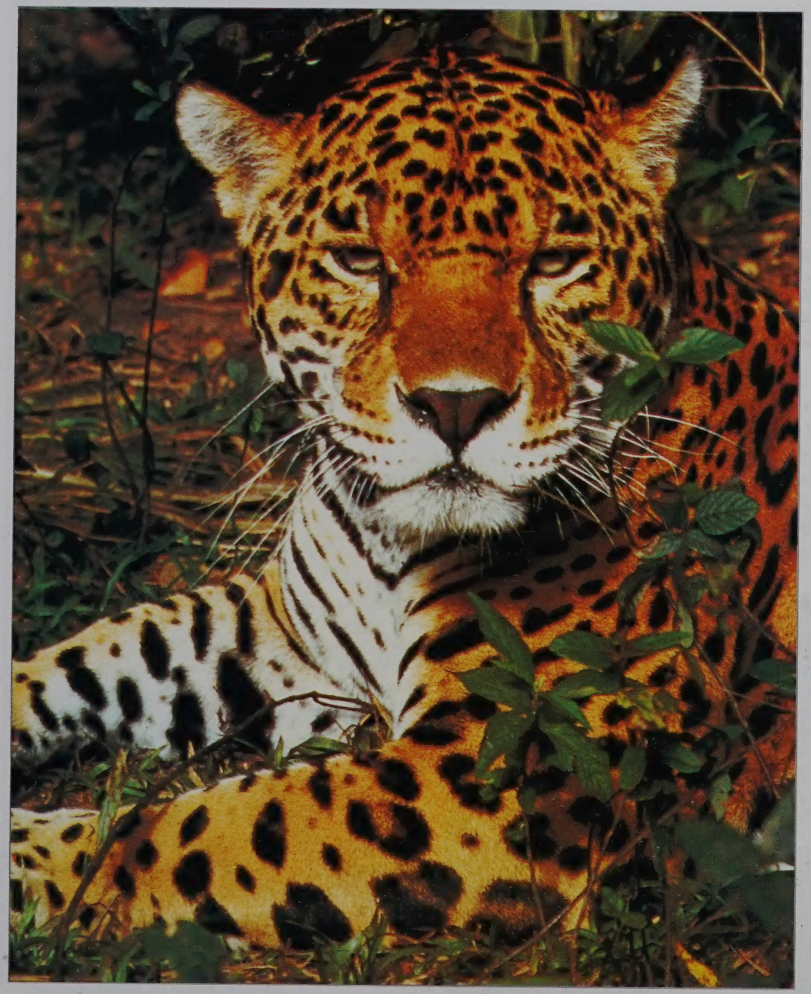
JAGUAR

GROUP 1: MAMMALS

CLASS *Carnivora*

ORDER *Felidae*

FAMILY *Panthera onca*



The jaguar is the subject of many myths and hunters' tales. The largest American wildcat, it is now rare in its natural habitat as the result of being hunted for its attractive fur.

KEY FACTS

SIZES
Length: 44-73 in. Tail 18-30 in.
Weight: Males, 125-250 lb.
Females, 100-200 lb.

BREEDING
Sexual maturity: 3 years.
Mating: Non-seasonal in tropics; early autumn in extremes of range.
Gestation: 93-110 days.
No. of young: 1-4 cubs.

LIFESTYLE
Habit: Solitary, except in breeding season, when they come together to mate.
Diet: Ground-living mammals, domestic stock, fish, frogs, turtles, and small alligators.
Lifespan: Up to 22 years.

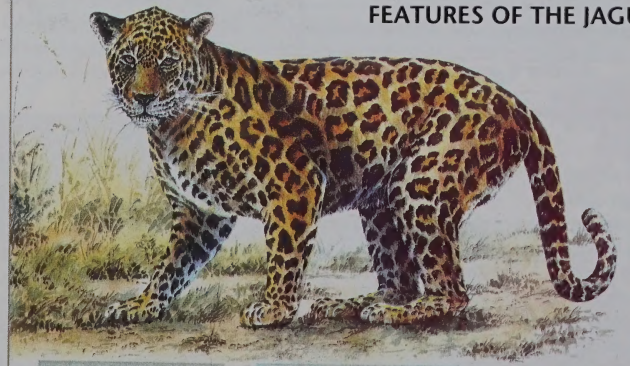
RELATED SPECIES
Eight subspecies; also *P. tigris*, *P. leo*, *P. pardus*, and *P. uncia*.

Range of the jaguar.

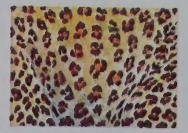
DISTRIBUTION
Central and South America as far south as Patagonia; the largest jaguars are found in Mato Grosso in Brazil.

CONSERVATION
All subspecies are endangered. Many are extinct except in zoos, where they breed successfully. At present, the greatest threats to the jaguar are overhunting (mostly for its fur) and the loss of its habitat to farming.

FEATURES OF THE JAGUAR & LEOPARD



A jaguar's coat (above).
A leopard's coat (below).



The **jaguar's jaw** is larger and even more powerful looking than the leopard's jaw.

The **leopard's head** is smaller and narrower than that of the heavier jaguar.

Although both animals have similar body outlines, the jaguar is more heavily built, with a stocky appearance and sturdy legs.

©MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™

PRINTED IN U.S.A.

WF DM NC 23

K. Amsler/Planet Earth Pictures

Jaguars live in a variety of habitats, from dense jungle and scrubland to reed thickets and shoreline forests. They will even live in open country, provided the grass and rocks offer enough cover for hunting, and a reliable supply of water is available.

HABITS

Adult jaguars are solitary, seeking each other out only during breeding season, when male and female stay together for a short time to mate. A young jaguar stays with its mother for a few years before leaving to find hunting territories of its own.

The size of a jaguar's territory depends on food availability. In an area where food is plentiful, such as a forest, a jaguar can survive in a circular area of about three miles in diameter. Where food is scarce, it may need to roam over an area of 200 square miles.

DID YOU KNOW?

- One jaguar tagged by a biologist was next seen 500 miles away in a new hunting location.
- The jaguar is the only big cat that does not roar.
- Amazonian Indians tell of jaguars emerging from the forest to play with village children.

BREEDING

Very little is known about the family life of wild jaguars. They have been hunted almost to extinction for their fur. Biologists now find it difficult to study wild jaguars because they have become so rare. Most information comes from studying captive jaguars in zoos, where the animals have been bred successfully.

Males and females meet in the wild only to mate. The male leaves as soon as mating is over, and the female brings up the young on her own. She gives birth to one to four cubs, which are blind at birth and weigh only 25-32 ounces. The cubs begin exploring the world outside the den at about two weeks, when their eyes have opened. They begin hunting with their mother at the age of six months. They remain with her for the first two years before leaving to find a territory of their own in which to hunt. A jaguar is sexually mature at three years of age.

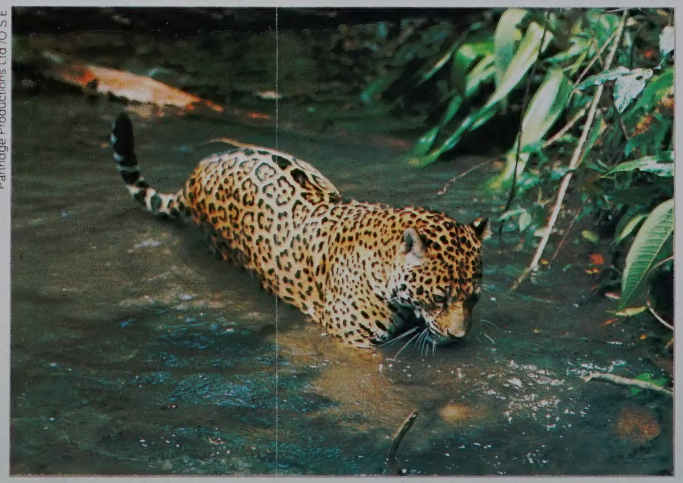
R. Williams/Bruce Coleman

Right: ***All-black jaguars are not uncommon. These cubs have a spotted father and a black mother.***

FOOD & HUNTING

Jaguars hunt mainly on the ground; however they will climb trees to lie in wait for prey. The jaguar can cover short distances rapidly, but it tires quickly. It hunts mainly at night and often surprises its unsuspecting prey.

Its food consists mostly of forest animals varying in size from mice to deer. The jaguar is a proficient swimmer and also eats frogs, fish, turtles, and small alligators. It is especially skilled at catching fish, which it does by flipping the fish out onto the riverbank with its paw. Jaguars will also kill domestic animals, particularly where the forest has been cleared for farmland.



Partridge Productions Ltd./O.S.F.

Left: ***Within their range, jaguars may occasionally be found in scrubland, although they usually prefer areas with plenty of fresh water. They are excellent swimmers and can supplement their diet with fish, frogs, turtles, and even small alligators.***

JAGUAR & MAN

Jaguars were once found in an area ranging from Arizona to Argentina, but ruthless hunting has reduced their population. The clearing of forests to build new settlements and pastures for cattle has forced them out of much of their original habitat. Jaguars are thought to be numerous in the upper basin of the Orinoco, in Venezuela, but everywhere else they are in danger of extinction. There are fewer than 200 wild jaguars left in all of Argentina. Soon, the only remaining populations will live in zoos.

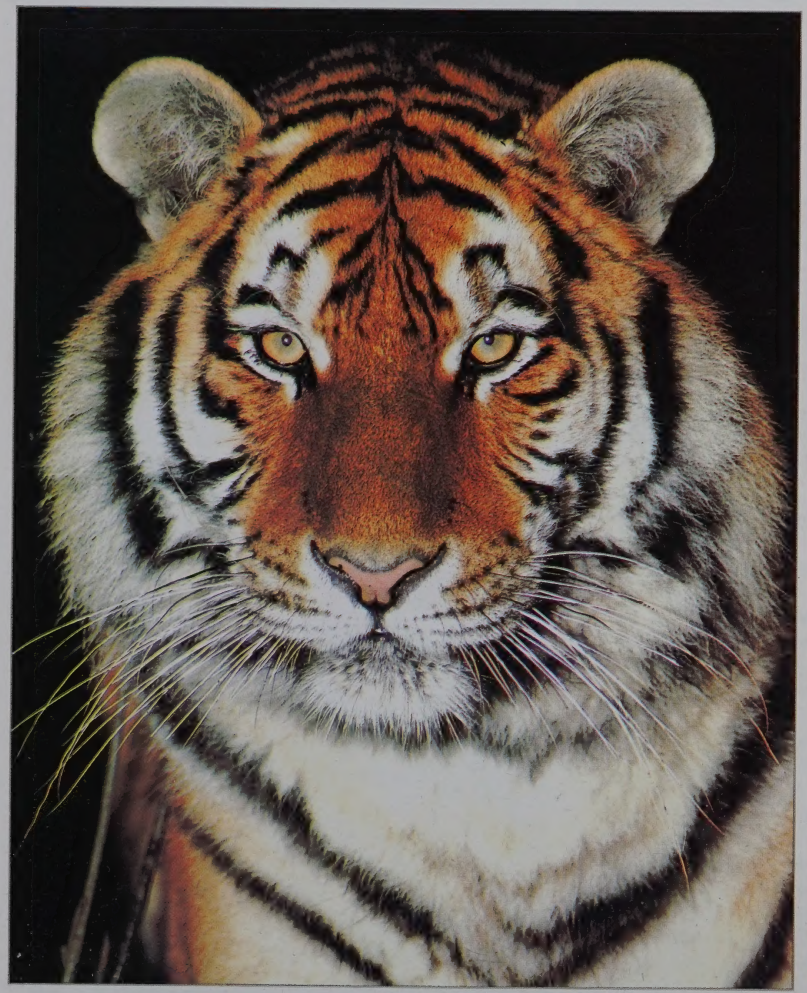
Although jaguars have a reputation as man-eaters, there are numerous stories about men being followed for miles through the forest by solitary jaguars. These stories give credence to the theory that the animals prefer to escort men off their territory rather than attack them.

CARD 169

SIBERIAN TIGER

GROUP 1: MAMMALS

ORDER	FAMILY	GENUS & SPECIES
Carnivora	*Felidae*	*Panthera tigris altaica*



The largest living cat in the world, the Siberian tiger possesses both grace and beauty. Although it spends a lot of time hunting, its reputation as a vicious killer is undeserved.

KEY FACTS

SIZES
Length: Male, 9-12 ft. head to tip of tail. Female smaller.
Height: About 3½ ft. at shoulder.
Weight: 400-650 lb.

BREEDING
Sexual maturity: 3-5 years.
Mating: No particular season.
Gestation: 3-3½ months.
Litter size: Up to 6 cubs, but usually 3-4.

LIFESTYLE
Habits: Male is solitary. Female lives in family units. Mostly nocturnal.
Diet: Deer, boar, elk, lynx, bear; also smaller prey such as fish, rabbits, and hares.
Lifespan: Up to 25 years.

RELATED SPECIES
In all, there were 8 subspecies of tiger. Of these 3 are extinct, and the remaining 5 are endangered.

Range of the Siberian tiger.

DISTRIBUTION
Found in the Amur-Ussuri region of Siberia; also in northern China and Korea.

CONSERVATION
The Siberian tiger is an endangered subspecies. It is estimated that there are no more than 200 of these animals left in the wild. There are probably nearly as many Siberian tigers in captivity as there are roaming free.

FEATURES OF THE SIBERIAN TIGER

CLAWS RETRACTED
The claws are kept in when resting or walking.

CLAWS UNSHEATHED
Long, sharp claws spring out when hunting.

The **Siberian tiger** is much larger than its relative the **Bengal tiger**, which has a darker coat.

Coat: Along with its striped and yellowish winter top coat, the Siberian tiger has white undersides. The white extends to the back legs and the tail.

Body: Large and heavily muscled, giving it great strength.

Hearing: Pricked ears funnel sounds efficiently to the inner ear.

Sight: Excellent binocular and color vision. Night vision is more than five times better than a human's.

© MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™
PRINTED IN U.S.A.

The rare Siberian tiger gets its name from its cold homeland, which is covered in snow for much of the year. Its range is larger than that of any other tiger subspecies, and it frequently embarks on long journeys in search of food.

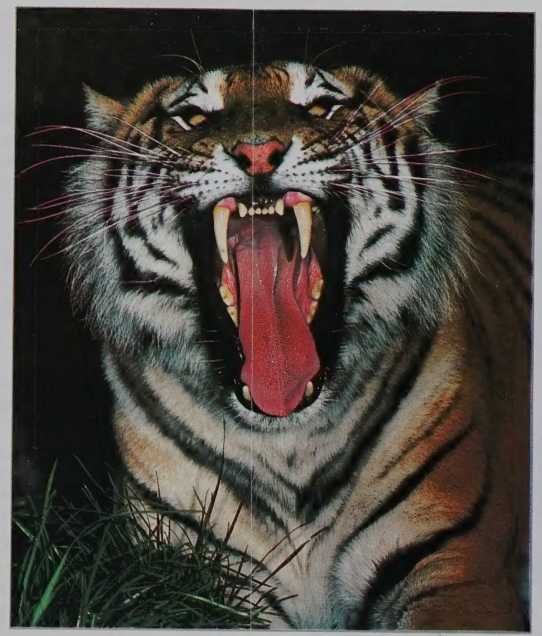
HABITS

The Siberian tiger occupies a very large territory. Ranges of more than 4,000 square miles have been recorded. The tiger may occupy the same territory for many years if food sources are stable within the area. If prey is scarce, it often migrates hundred of miles.

Both males and females mark the boundaries of their ranges with urine and by scratching trees. But only the male defends his territory against other males, concentrating on the most important parts, such as a boundary close to a female's territory or an area rich in food.

The male tiger is solitary, shunning other males. He allows tigers of either sex to pass through his range but is more tolerant of females. The female is sometimes accompanied by her young.

Right: *The fearsome jaws of the Siberian tiger bring instant death to its prey.*



DID YOU KNOW?

- Siberian tigers are capable of dragging prey that would take more than a dozen men to move.
- One Siberian tiger traveled 620 miles in 22 days in search of food.
- The Siberian tiger needs to eat over 20 pounds of meat a day to sustain itself in the cold climate. It is capable of eating over 100 pounds of meat in one sitting.
- The heaviest Siberian tiger on record weighed almost 850 pounds.

BREEDING

Tigers mate at any time during the year. A female shows that she is ready to mate by leaving urine deposits and scratch marks on trees. In Siberia, where a tiger's range is vast, she may go in search of a male.

The female is receptive for only three to seven days. During this time a pair will mate many times, after which the male leaves to mate with another female.

After a gestation period of three to three and a half months, three or four blind cubs are born in a sheltered den. They are nursed by their mother, who rarely leaves them. At about two weeks old their eyes open and their first teeth begin to grow.

At three months the cubs start to leave the den, and the mother brings them meat to eat. They continue to take her milk until they are five or six months old. At this stage they may begin to accompany her on hunting trips.

The cubs are less than a year old when they start to hunt for themselves. At two years old they can kill large prey, but they will not leave their mother until they are three to five years old. They then start to look for their own territories and mates.

Left: *To escape the unwanted attention of flies, breeding tigers often mate in the water.*

Right: *At six months, cubs often accompany their mother on hunting trips.*

FOOD & HUNTING

The Siberian tiger spends a lot of time hunting because only about one in ten of its hunting trips is successful. It preys mainly on deer and wild pig, but it also eats fish.

Creeping to within 30 to 80 feet of its victim, the tiger pounces and grabs the prey by the nape of the neck with its back feet still planted firmly on the ground.

This nape bite kills small prey, but larger prey is brought to the ground before being killed by a suffocating bite to the throat. If the tiger misses its prey on the pounce, it may chase it for up to 650 feet but rarely catches it.

When it does kill its prey, the tiger drags it to cover, usually near water. It then eats its fill, covers up the remains, and goes to sleep. Later it eats the rest of the carcass.

Left: *During the harsh Siberian winter the tiger's coat loses some color. This helps it blend in with its snow-covered habitat.*

SPECIAL ADAPTATIONS

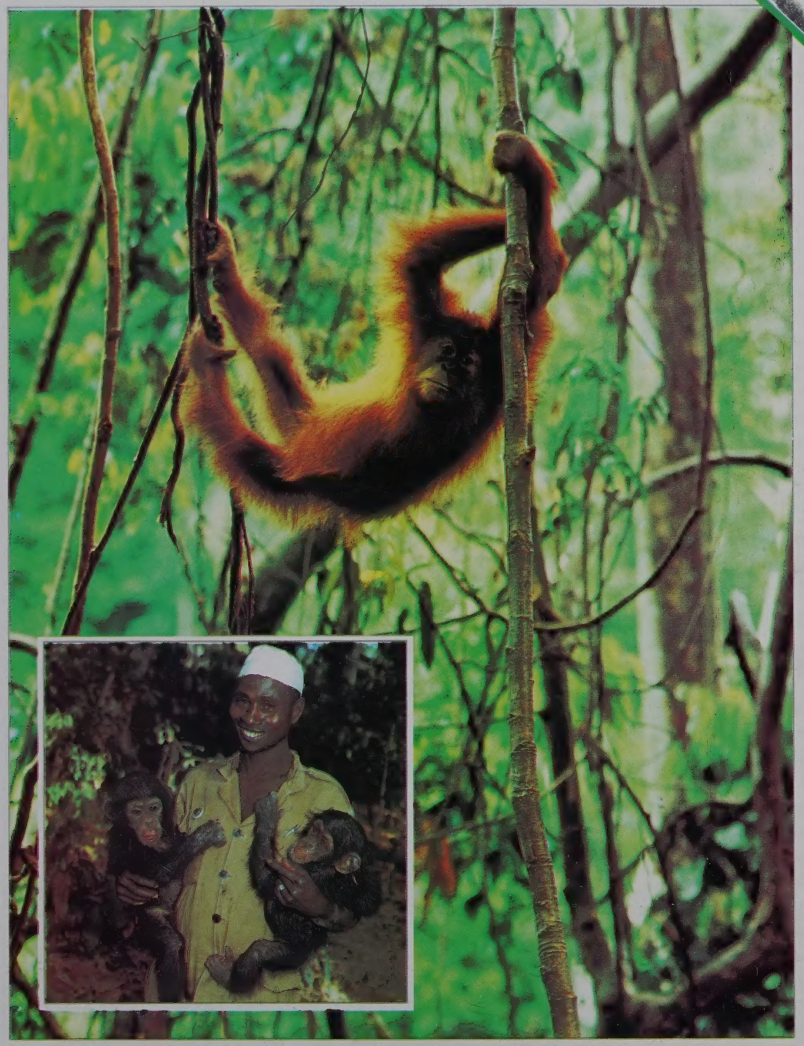
The Siberian tiger's winter coat lacks the red stripes of tigers from warmer climates, but its white coat helps camouflage it in its snowy habitat.

Because it has to withstand temperatures as low as –50° F, the Siberian tiger grows a longer and thicker coat than other tigers. It also develops a layer of fat on its flanks and belly that helps to insulate it.

CARD 10

SAVE THE GREAT APES

GROUP 11: CONSERVATION



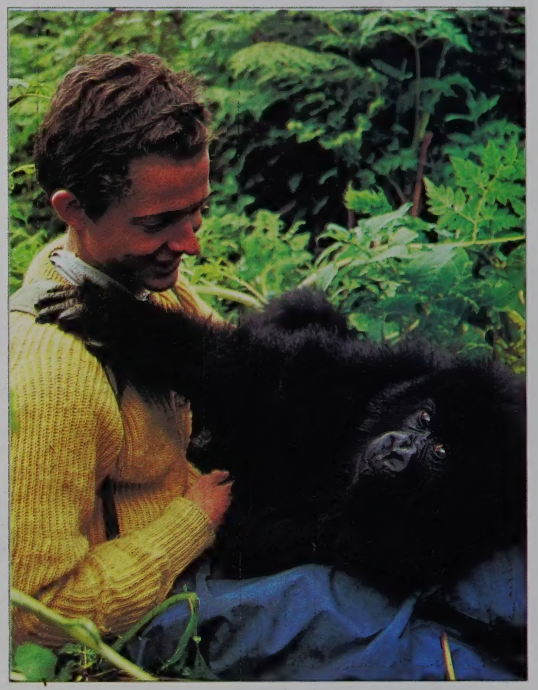
Poaching and the loss of rainforest habitat are fast endangering some of the world's best loved primates—the gorilla, the chimpanzee, and the orangutan—commonly called the great apes.

ACTION FILE

WHAT CAN BE DONE?

The apes are best protected by the establishment of national parks and reserves within their natural habitats. These areas must be large enough to support the different ape troops, each of which needs its own territory. The Virunga Reserve in Rwanda, Uganda, and Zaire has been a highly successful gorilla reserve since the early 1980s.

But money is needed to establish more parks and reserves. Funds raised by independent wildlife organizations worldwide could be used to promote wider protection for the apes.



Right: ***At the Karisoke Research Center, Rwanda, rescued gorillas are cared for and then "rehabilitated" into the reserve.***

Below right: ***The unacceptable, irreversible destruction of the forests–and the apes.***

BETTER LAND USE

The apes are being forced out of their natural habitat by the encroachment of poverty-stricken farmers who, out of desperation, seize the land to grow crops and raise cattle.

Local education and selective logging and reforestation practices are two answers. Without them, the forests will be lost. The loss of the rainforests will adversely affect man and ape both, destroying a vital source of food and water.

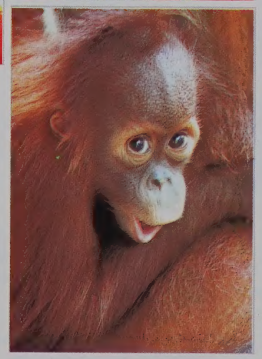
WHAT YOU CAN DO

- Support national and international wildlife organizations that have a special interest in primates; get involved in fund-raising activities for forest preservation.
- Try to buy only those make-up products that have not been tested on animals.

©MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™

PRINTED IN U.S.A.

WF DM NC 16



The great apes of Africa and Southeast Asia are facing varying degrees of threat to their existence from man. The rare pygmy chimpanzee has almost no protected habitat, and the mountain gorilla is in danger of extinction.

THE DWINDLING FORESTS

As Africa's population increases—in some cases as rapidly as 3 percent a year—more forest is cleared for cattle-grazing, logging, and crops. The local farmers use the slash-and-burn method of deforestation (forest clearing). Some conscientious logging companies take only the trees they need and allow the forest to return to its natural state. Gorillas will return to selectively logged forests after a regrowth period of about 6 years, as they favor less dense forests with bushy undergrowth.

For chimpanzees, particularly the rare pygmy chimpanzee, rainforests left untouched by man are their only guarantee of finding enough food to survive. These dense and humid rainforests support a multitude of juicy fruits, which chimps need in order to get enough water. Secondary forest—where some clearing has occurred and regrowth is recent— contains less fruit, and chimpanzees must forage over a wider range.

The orangutan is also suffering from deforestation in Southeast Asia, as is the Javan gibbon, which has lost over 95 percent of its range.

Scattered attempts to rescue chimps from pet traders and return them to the wild have proved only moderately successful. This process also risks sending new diseases into the wild.

Above and inset: ***Deforestation in Southeast Asia can only spell doom for the orangutan.***

POACHERS AT LARGE

Poaching in Africa and Southeast Asia is widespread. A whole range of wild animals are hunted for meat or trophies despite laws forbidding hunting in most countries. Many of the poachers accidentally catch chimpanzees and young gorillas in their wire traps.

In Africa, poachers deliberately trap or shoot gorillas. Both western and eastern lowland gorillas are poached for their hands, which are cut off to sell as ashtrays, or for their heads, which are sold as trophies to tourists.

In Nigeria, more western lowland gorillas are killed each year than are born; at this rate they will become extinct in as few as 15 years.

Central African natives, who do little cattle farming, depend on ape meat for protein.

In West Africa, highly organized poaching gangs are hunting the chimpanzee to the brink of extinction. Another species facing imminent extinction is the mountain gorilla. It was first sighted in 1901, but it may become extinct within a century after its discovery.

Below: ***A rare mountain gorilla with young in a national park. Here, the wardens keep a constant watch for poachers.***

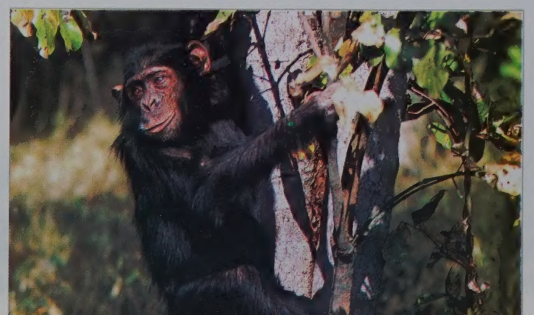
THE CHIMPANZEE TRADE

Of all living species, the chimpanzee has a genetic make-up that is most similar to man's. Because of this, chimpanzees are regularly taken to be used for testing in scientific and medical institutions. Results from this research are of great medical value, but the chimps are often mistreated.

Chimpanzees are also captured to provide entertainment for tourists. The females are killed and their young are taken from them. Tourists who pay to have their pictures taken with a chimpanzee are usually unaware that it will be killed when it is older.

Today, almost all countries have banned or strictly regulated the live export trade, but such bans are hard to enforce.

Below: ***Saved from the clutches of the export traders, a chimp waits to be sent back to the wild.***



CARD 2

RUBY-THROATED HUMMINGBIRD

GROUP 2: BIRDS

ORDER *Apodiformes*

FAMILY *Trochilidae*

GENUS & SPECIES *Archilochus colubris*

This strikingly beautiful bird is one of the best-known hummingbirds. It gets its name from the male's magnificent blood red throat plumage.

KEY FACTS

SIZES
Length: 4 in.
Wingspan: 5 in.
Weight: 1/100 oz.

BREEDING
Breeding season: March-July.
No. of broods: 1, sometimes 2.
Eggs: 2 per clutch.
Incubation: 16 days.
Fledging period: 22-24 days.

LIFESTYLE
Habitat: Woods, orchards, and gardens. Forest in winter.
Diet: Nectar and insects.
Call: Short, high-pitched squeaks.
Lifespan: 5 years.

RELATED SPECIES
320 different species throughout the two American continents.

Range of the ruby-throated hummingbird.

DISTRIBUTION
Breeds in eastern North America and winters in Central America and the West Indies.

CONSERVATION
Its plumage and minute size made the hummingbird a natural target for collectors in the nineteenth century. However, it survived well and is in no immediate danger. It is common in its normal range.

THE HUMMINGBIRD'S FLIGHT

The ability of the hummingbird to fly backwards and upside down and to hover is very unusual. Few other birds can do any of these things, and none as successfully as the hummingbird.

The hummingbird is able to rotate the main parts of its wing in all directions. By positioning its body almost vertically and tracing a figure-eight with the tips of its wings, it produces lift and hovers.

©MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™

PRINTED IN U.S.A.

WF DM NC 15

The tiny ruby-throated hummingbird looks like a jewel flashing in the sun. Bright light on its feathers produces a brilliant metallic sheen. In shadow, without this effect, its plumage looks quite dull.

MIGRATION

Despite its tiny size, the ruby-throated hummingbird migrates more than 1,850 miles from the eastern United States, crossing 600 miles of the Gulf of Mexico, to spend the winter in Central America.

The ruby-throat's return to its breeding grounds is timed according to location. The birds that live in the southern part of the United States begin their return migration as early as February. The birds that live further north time their return to coincide with the flowering of their food plants.

BREEDING

Like many migrating birds, the male ruby-throated hummingbird arrives at the breeding area before the female. There, he establishes his territory. When the female appears, the male makes a courtship gesture by flying back and forth in a perfect arc.

Two eggs are laid sometime between March and July in a nest situated high up in a tree. The female makes the nest with lichen and other soft plants. She incubates the eggs for 16 days until they hatch, and then feeds the young on nectar and small insects. The male takes no part in the rearing of the young and may go off to find another mate.

Young are fledged in three to four weeks, and some birds go on to raise a second brood.

Right: *A mother feeds her young. She makes their nest from leafy material held together with spiders' webs.*

FOOD & FEEDING

The hummingbird's agility in flight lets it flit from flower to flower like an insect. Although it tends to feed from red flowers, at least thirty-one different plants have flowers which attract the ruby-throated hummingbird. They include honeysuckle, petunias, nasturtiums, and lilacs.

Flying from flower to flower, the hummingbird pollinates the plants it feeds on. Because it can hover for long periods of time, the hummingbird can effectively suck out all the nectar it needs from a flower with its long, fine bill. Although nectar is its main food, providing essential high-energy sugars, hummingbirds will also eat some insects and spiders. The hummingbird is not attracted to regular bird feeders, but it will feed on red-colored sugarwater offered from a drip tube.

Above: *The hummingbird's long beak is ideal for feeding on nectar.*

Left: *The flowers' stamen touches the bird's head, depositing pollen that is then carried to the next plant.*

DID YOU KNOW?

- The ruby-throated hummingbird has the smallest number of feathers ever counted on any bird.
- Ruby-throated hummingbirds have been caught by dragonflies and praying mantises, trapped in spiders' webs, snatched by frogs, and stuck on thistles.
- Before migrating, the ruby-throated hummingbird stores a layer of fat equal to half its body weight.
- Victorians often decorated their living rooms with a case of stuffed hummingbirds.
- During courtship, the ruby-throated hummingbird's wings beat up to 200 times per second, as opposed to its usual wing beat of 90 times per second.
- The hummingbird needs to eat twice its body weight in food everyday.
- Each hummingbird species makes a different humming sound, depending on the speed of its wing beats.

CARD 14

BLUE-FOOTED BOOBY

GROUP 2: BIRDS

ORDER *Pelecaniformes*

FAMILY *Sulidae*

GENUS & SPECIES *Sula nebouxii*

The blue-footed booby is a goose-sized tropical seabird that breeds on islands off the Pacific coast. It catches fish in spectacular plunging dives beneath the surface of the waves.

KEY FACTS

SIZES
Length: 30-33 in. Females larger.
Weight: Males 3 lb. Females 4 lb.

BREEDING
Sexual maturity: 3-4 years.
Breeding season: Almost year-round on Galapagos.
Eggs: 2-3.
Incubation: 41 days.
Fledging period: 102 days.

LIFESTYLE
Habit: Feeds singly or communally.
Diet: Fish.
Call: Short, high-pitched squeaks.
Lifespan: 17 or more years.

RELATED SPECIES
There are 9 species of gannet and booby–the gannet in temperate waters, the boobies in tropical and subtropical waters.

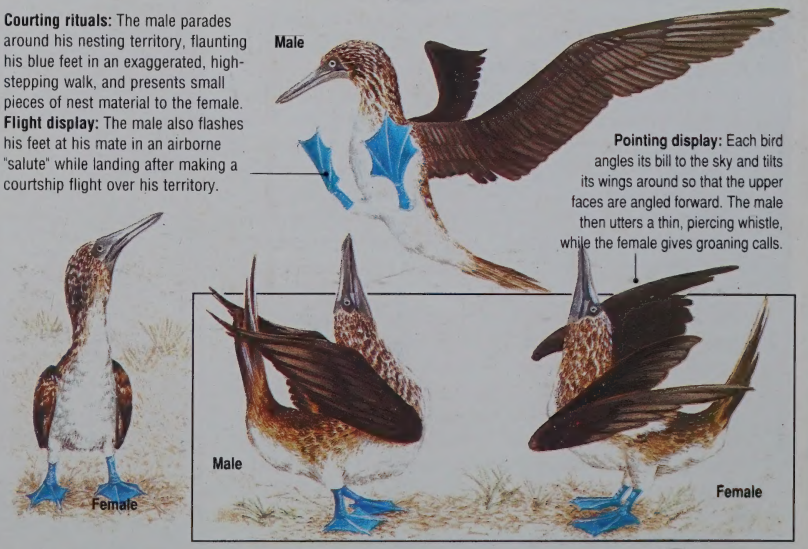
Range of the blue-footed booby.

DISTRIBUTION
Breeds on arid islands in the Gulf of California, off the west coast of Mexico, on islands along the coast of Ecuador and northern Peru, and on many of the Galapagos Islands.

CONSERVATION
There are less than 40,000 breeding pairs, half of which live on the Galapagos Islands, where the species is legally protected. Egg collectors pose a minor threat elsewhere.

COURTSHIP DISPLAYS OF THE BLUE-FOOTED BOOBY

Courting rituals: The male parades around his nesting territory, flaunting his blue feet in an exaggerated, high-stepping walk, and presents small pieces of nest material to the female.
Flight display: The male also flashes his feet at his mate in an airborne "salute" while landing after making a courtship flight over his territory.


Male
Pointing display: Each bird angles its bill to the sky and tilts its wings around so that the upper faces are angled forward. The male then utters a thin, piercing whistle, while the female gives groaning calls.
Female
Male
Female

©MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™

PRINTED IN U.S.A.

WF DM NC 20

The blue-footed booby is one of the world's most comical-looking seabirds. It has dazzling blue webbed feet, a cigar-shaped body, and long pointed wings and tail. Its tapering, pointed bill with serrated edges is ideal for grasping the slippery fish that are its prey.

DID YOU KNOW?

- The name "booby" comes from the Spanish word *bobo* which means "stupid fellow." The blue-footed booby is so called because its lack of fear and its clumsiness on land have made it easy prey for man.
- The pupils in the female's eyes appear larger than the male's. This is an illusion—the female has rings of dark pigment around her pupils that make them look bigger.
- The blue-footed booby likes plenty of space around its nest, but its relative the gannet may pack as many as seven nests in a square yard at its breeding colony.

CHARACTERISTICS

The blue-footed booby has brown and white plumage that greatly contrasts with its bright blue feet and greenish-gray bill. Its head is pale brown and streaked with whitish feathers.

Like the many other animals of the Galapagos Islands, the blue-footed booby is remarkably tame. As a result, it is one of the most photographed of all the islands' bird species.

Top left: *Boobies congregate on Baltra Island, Galapagos.*

Right: *Sun-baked islands form the booby's breeding grounds.*

Left and below: *The booby incubates its eggs with the warm blood supply in the webbing of its blue feet. The chicks will sit on the parents' feet until they are about a month old, when they will be able to control their own body temperature.*

BREEDING

During the breeding season, which is year-round, the males stage elaborate courtship displays (see back page). After mating, two to three eggs are laid in a shallow depression on flat or gently sloping ground. Both male and female take turns incubating the eggs.

Unlike most birds, the blue-footed booby—along with its relatives the gannet, the cormorant, the tropicbird, and the pelican—lacks patches of bare skin, called *brooding patches,* that serve to transmit heat from the bird's body to the eggs. Instead, the booby incubates the eggs beneath its broad, webbed feet. The feet have an increased blood supply which conveys heat to the eggs, maintaining a constant temperature of 103° F.

When the chicks start to hatch, the booby supports the eggs on the tops of its feet. The chicks, which have only a sparse covering of down, are brooded here. Chicks feed from both the male and the female, thrusting their bills inside their parents' to obtain regurgitated fish. The male brings in a constant supply of small fish for the chicks, who must be fed continually. If food is scarce, the largest of the chicks will be fed at the expense of the survival of its smaller, weaker nest mates. This behavior ensures that at least one chick in each brood will survive. If more food is available, all the chicks may survive.

FOOD & FEEDING

The blue-footed booby spends much of its time gliding purposefully over the water, bill angled downward, watching the surface for signs of fish. It can dive from heights of up to 80 feet. Streaking downward at great speed, with wings angled in close to its body, it hits the water with barely a splash and resurfaces several yards away with its catch. Sometimes it will catch flying fish in midair. Unlike other boobies, the blue-footed booby will also catch fish by diving below the water from a swimming position on the surface.

Although it feeds alone, the bird will cooperate within a flock of boobies to hunt fish. The first bird to spot a fish gives a single whistle as a rallying call; the rest of the group follows the first as it dives into the water. Their movements are perfectly synchronized.

The blue-footed booby feeds mainly in the early morning and late afternoon, possibly to avoid the attention of the frigatebird, who might steal its food.

The male booby is adapted for catching one size of prey while the female is adapted for another. The lighter, more maneuverable male can dive into extremely shallow water in order to catch relatively small fish. The much heavier female catches larger fish further offshore in deeper water. Between them they can exploit a wide variety of prey.

CARD 4

TIGER SHARK

GROUP 4: FISH

ORDER *Carcharhiniformes*

FAMILY *Carcharhinidae*

GENUS & SPECIES *Galeocerdo cuvier*

The tiger shark is a deadly predator. It is a solitary hunter that will eat anything it can get down its throat—including other sharks.

KEY FACTS

SIZES
Length: 10-16 ft. average, but probably up to 23 ft.
Weight: 2,200 lb. average.

BREEDING
Breeding system: Tiger sharks are ovoviviparous, which means that they produce eggs that hatch within the female's body.
Gestation: About 9 months.
No. of young: 10-80.

LIFESTYLE
Habit: Solitary, nomadic.
Diet: Anything it can catch.
Lifespan: Not known, but probably 30-40 years.

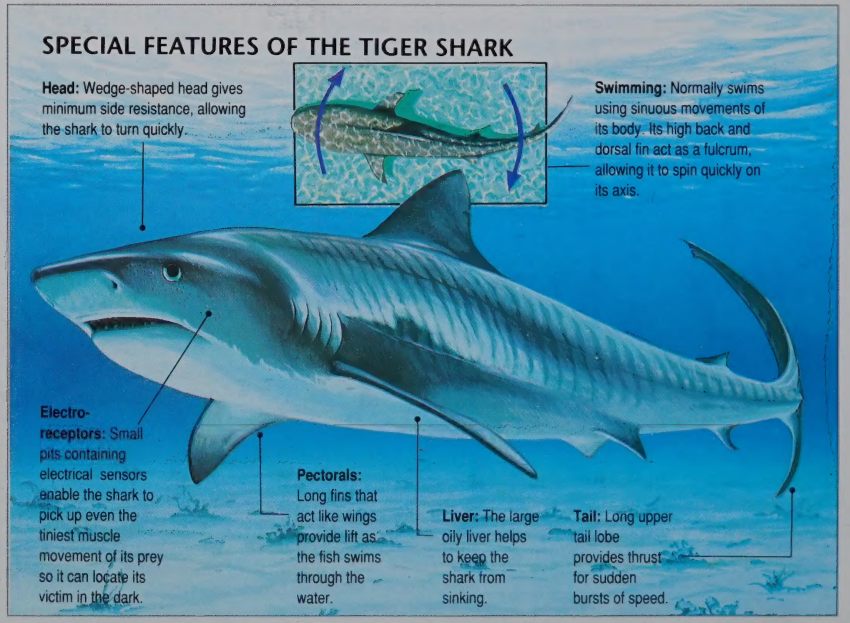
RELATED SPECIES
The tiger is one of the requiem sharks, a large family which includes the lemon shark, blue shark, and bull shark.

Range of the tiger shark.

DISTRIBUTION
Mainly tropical, coastal waters throughout the world in winter, spreading north and south in summer.

CONSERVATION
The tiger shark has less commercial value than many other sharks, so although it is prized by sport fishermen, it is under no direct threat.

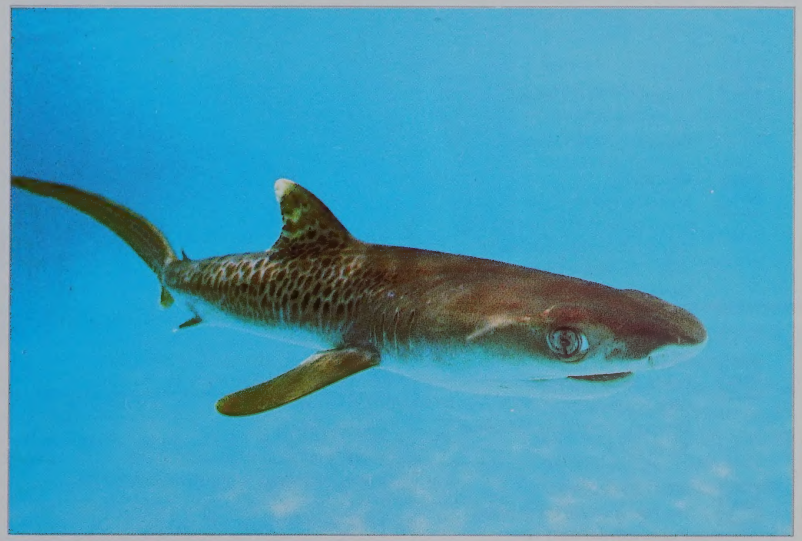
SPECIAL FEATURES OF THE TIGER SHARK


Head: Wedge-shaped head gives minimum side resistance, allowing the shark to turn quickly.
Swimming: Normally swims using sinuous movements of its body. Its high back and dorsal fin act as a fulcrum, allowing it to spin quickly on its axis.
Electro-receptors: Small pits containing electrical sensors enable the shark to pick up even the tiniest muscle movement of its prey so it can locate its victim in the dark.
Pectorals: Long fins that act like wings provide lift as the fish swims through the water.
Liver: The large oily liver helps to keep the shark from sinking.
Tail: Long upper tail lobe provides thrust for sudden bursts of speed.

©MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™

PRINTED IN U.S.A.

WF DM NC 17



The tiger shark gets its name because of the dark stripes across its back. It is an efficient killer, armed with an extraordinary sense of smell and serrated teeth that can slice through flesh and bone. A proven man-eater, it is one of the most feared sharks in the world.

HABITS

The large, powerful, solitary tiger shark cruises the coastal and offshore waters of tropical seas. It will travel up to fifty miles a day, rarely stopping except to eat.

In summer, the tiger shark may follow warm water currents as far south as New Zealand, or north to Japan or the northern United States. In winter it stays closer to the equator near the coral reefs of the Caribbean and the Pacific and Indian Oceans where it is the largest and most dominant of all the reef predators, eating anything it can find.

The tiger shark tends to stay in the deep waters on the fringe of reefs, occasionally penetrating the channels to attack in the shallows. It glides day and night over the reef and ocean bed.

Above: ***The dark stripes that give the tiger shark its name are clearly visible on this young animal but will eventually fade as it grows older.***

TIGER SHARK & MAN

The tiger shark has been responsible for more fatal attacks on man than any other species of shark. Because it will eat anything, including man, it is one of the most feared sharks in tropical waters.

Most killer sharks are not man-eaters; they may attack or kill people, but they won't actually eat the remains. But accounts of tiger sharks swallowing their human victims abound. In one report, a tiger shark attacked two men and a woman on a life raft, killed and swallowed one of the men, then came back and snatched the woman. Their companion reached the safety of a nearby reef and escaped unharmed.

Still, despite such tales, some shark experts and divers insist that tiger sharks are really quite gentle. But the common perception for most people is that the tiger shark means trouble.

Below: ***This trusting shark expert proves that the tiger's fearsome reputation can be taken too seriously.***

FOOD & HUNTING

The tiger shark is an indiscriminate feeder; it will eat anything. In addition to its main diet of fish, squid, sea turtles, seals, and smaller sharks, items such as car license plates and gasoline cans have been found in its stomach.

A tiger shark has a large mouth and massive, powerful jaws lined with flat, triangular, notched teeth with serrated edges. As teeth are broken or lost, new teeth grow in to replace them.

The tiger shark has good eyesight, but it relies mostly on other senses to track and catch its prey. It has an acute sense of smell, which enables it to pick up even the faintest traces of blood in the water and follow them to their source. It is also sensitive to low-frequency pressure waves produced by movements in the water. Even tiny nerve and muscle twinges reach its sensitive electroreceptors, so the shark can pinpoint prey in the darkest, murkiest water.

Once the tiger shark has located its prey, it may circle it for a while or nudge it with its snout before making the kill. The final attack is frenzied; the shark will devour anything in its path.

Below: ***The powerful jaws and teeth are pushed out as the tiger shark closes in on its prey.***

DID YOU KNOW?

- Sharks were once thought to be instinctive killing machines, but it is now believed that they learn to hunt by experience.
- The sense of smell is so important to a shark that nearly two-thirds of its brain is devoted to processing scent information.

BREEDING

Most fish produce large numbers of eggs that are fertilized by sperm ejected into the water. Sharks, however, breed by internal fertilization, in much the same way as mammals do.

During mating, one of the male's pelvic fins is introduced into the female's genital opening to act as a guide for the sperm. Mating can be painful for the female, since the male will often use his teeth to hold her still.

The young (between 10 and 80 in each brood) are nourished inside their mother's body for approximately nine months. When they are born, they are completely independent and equipped with a full set of teeth. They are able to swim away as soon as they emerge and begin to hunt for themselves immediately.

CARD 2

AMERICAN ALLIGATOR

GROUP 3: REPTILES & AMPHIBIANS

CLASS	ORDER	FAMILY	GENUS & SPECIES
Reptilia	*Crocodilia*	*Alligatoridae*	*Alligator mississipiensis*

The large American alligator, with its menacing-looking grin and huge teeth, is as feared as any animal in the wild. Sluggish by nature, however, it cannot move quickly on land.

KEY FACTS

SIZES
Length: About 13 ft.; up to 18 ft. Tail accounts for half of its length.
Weight: 450-500 lb.

BREEDING
Mating season: April to May.
No. of eggs: 25-60.
Hatching time: 2-3 months.

LIFESTYLE
Habit: Usually solitary.
Diet: Insects, shrimp, tadpoles, and frogs when young; fish and small mammals when adult.
Lifespan: Up to 50 years.

RELATED SPECIES
The only other species of alligator is the much smaller Chinese alligator, *Alligator sinensis.*

Range of the American alligator.

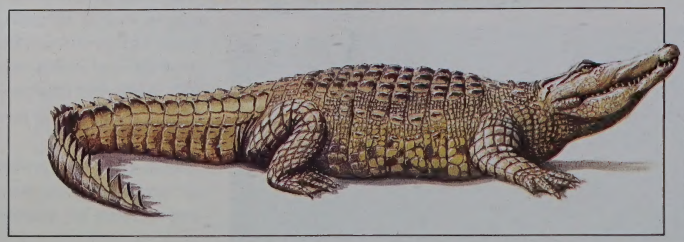
DISTRIBUTION
Warm wetlands and swamps of the southeastern United States: Florida, Georgia, and Alabama.

CONSERVATION
Concerted conservation efforts have saved the American alligator from the brink of extinction, and it is no longer an endangered species.

ALLIGATORS AND CROCODILES

Over some of its territory, the American **alligator** shares its habitat with the American **crocodile**, *Crocodylus acutus*, which is far more rare. The two are very similar in appearance, although the crocodile is slightly smaller and less bulky and has a larger, narrower snout. The best way to tell the two apart, however, is by comparing the heads.

The **alligator** (below) has a broad snout and all the teeth in its upper jaw overlap with those in the lower.



The **crocodile** (left) has a pair of enlarged teeth in the lower jaw which fit into a "notch" on each side of its snout. They can be seen even when the crocodile's mouth is shut.

©MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™
PRINTED IN U.S.A.
WF DM NC 18

The American alligator is the largest of all members of the crocodile family in North America. It has a large, somewhat rounded body, with thick limbs, a broad head, and an extremely muscular tail with which it propels itself powerfully through the water.

DID YOU KNOW?

- Together with crocodiles, alligators are descended from reptiles that lived between 225 and 65 million years ago.
- The name alligator comes from the Spanish *el lagarto* which means "the lizard."
- There are over 20 species of crocodile worldwide.

BREEDING

The American alligator's courtship and mating take place at night in shallow water during April and May. Bulls roar loudly to attract females and to warn off other males. The bull is generally much larger than the female. He will swim in circles around her, finally coming alongside to grip her in his jaws and place his limbs over her body.

The female lays her eggs in a nest made of damp, rotting vegetation and mud. After she deposits the eggs, she covers the nest with more vegetation. As the vegetable matter in the nest rots, it gives off heat, which helps to incubate the eggs. They are very vulnerable at this stage; a rise in water level could flood the nest, drowning the young reptiles while they are still inside their shells.

The young alligators hatch two to three months later. During this time, the female remains close to the nest, driving off any intruders. As they hatch, the baby alligators emit a high-pitched croak, which serves as a signal to the female to open the nest. Only eight inches long, the hatchlings are completely independent at birth and quickly take to the water. The youngsters grow at a rate of about 12 inches a year. They do not reach maturity until they are over six years old.

ALLIGATOR & MAN

Once widely hunted for its skin, the American alligator came close to extinction earlier this century. A conservation program set up in the 1950s banned hunting and saved the alligator from extinction. Its numbers have since recovered so well that it is now controlled by organized hunting. Alligator "farms" are popular tourist attractions in the southeastern United States.

Below: *Alligators bask in the sun in a special farm where they are bred.*

Left: *Perfect replicas of their parents, baby alligators hatch from eggs laid on a rotting mound of vegetation. Within minutes of hatching, they begin making their way down to the water.*

HABITAT

The American alligator spends all of its time in and around the swamps and rivers of its watery home. In some areas, where the water level fluctuates, the alligator will dig itself a hollow in the mud which becomes filled with water. This guarantees its access to water at all times and also provides other animals with water.

Sometimes these underground hollows are as long as 65 feet. The temperature there remains fairly stable, so the alligator can retreat there to avoid extremes of winter cold and summer heat.

Below: *An alligator lies very still and almost hidden in a muddy swamp in Florida.*

FOOD & HUNTING

Alligators eat a wide variety of food. Youngsters feed on insects, shrimp, tadpoles, and frogs. As they mature, they eat small fish and snakes; when they are almost fully grown, their diet is made up almost entirely of fish.

Adult alligators, however, will eat almost anything. Racoons and muskrats are quickly snapped up, along with birds, freshwater turtles and snakes.

Alligators hunt most of their prey in water. They snap up small prey and swallow it whole. Larger mammals are generally seized and then dragged underwater and drowned before the alligator tears them into large pieces and swallows them.

Right: *Alligators eat almost anything that strays close to them. Small mammals, such as raccoons, fall prey to hungry alligators when they come down to the water's edge to drink.*

CARD 8

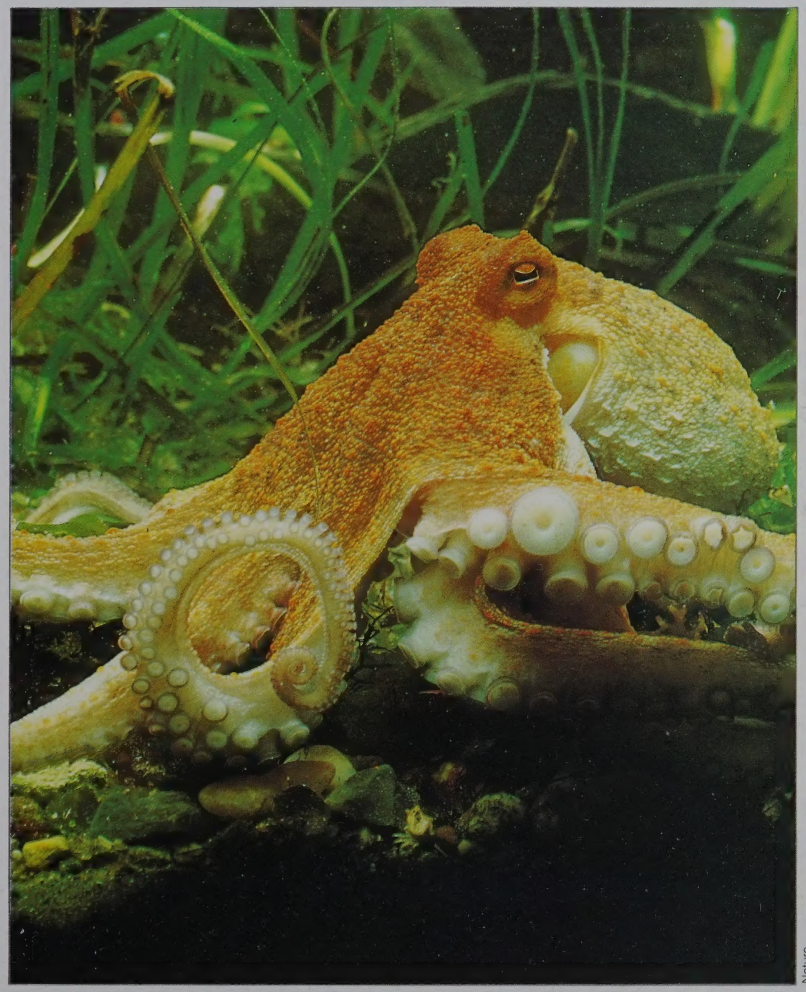
OCTOPUS

GROUP 6: PRIMITIVE ANIMALS

PHYLUM *Mollusca*

CLASS *Cephalopoda*

GENUS & SPECIES *Octopus vulgaris*



Nature

The well armed octopus has a secret weapon. Concealed in the folds of its body lies a sackful of ink, which the octopus secretes to ward off or confuse its enemies.

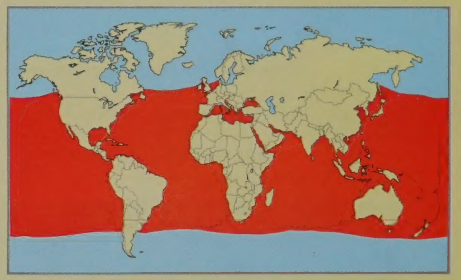
KEY FACTS

SIZES
Length: Up to 10 ft., but usually smaller.
Weight: Up to 55 lb. Females are mature at 2 lb. Males, at 3½ lb.

BREEDING
Sexual maturity: Females, 1½-2 years. Males, earlier.
No. of eggs laid: Up to 150,000.
Hatching time: 4-6 weeks.

LIFESTYLE
Habit: Solitary, bottom-dwelling.
Diet: Mainly crabs, crayfish, and bivalves.
Lifespan: Females usually die after breeding at about 2 years of age; males live longer.

RELATED SPECIES
Octopus are closely related to squid, cuttlefish, and nautiluses.



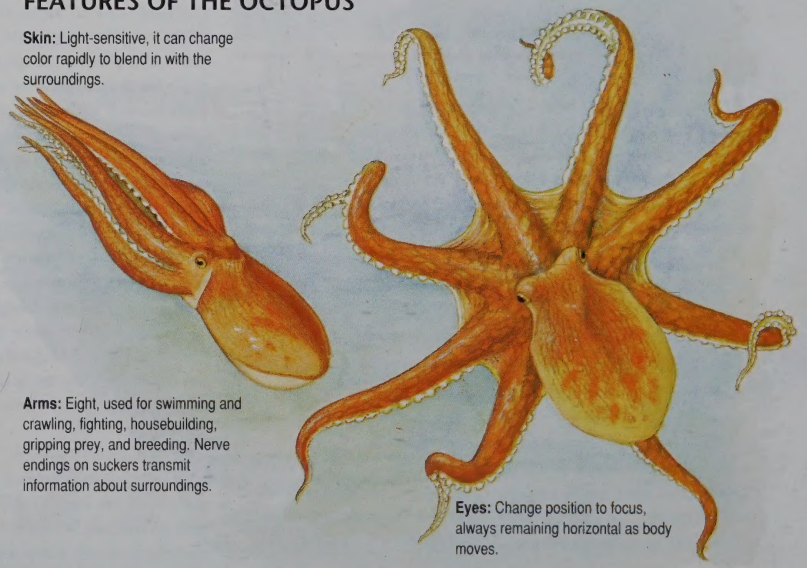
Range of the octopus.

DISTRIBUTION
The octopus is found worldwide, generally in warm waters.

CONSERVATION
Because of overfishing, the octopus has become scarce in some localities. In these areas, the octopus needs protection so that the population can recover.

FEATURES OF THE OCTOPUS

Skin: Light-sensitive, it can change color rapidly to blend in with the surroundings.



Arms: Eight, used for swimming and crawling, fighting, housebuilding, gripping prey, and breeding. Nerve endings on suckers transmit information about surroundings.

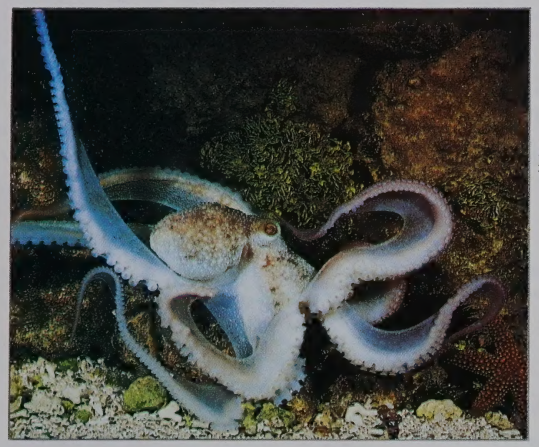
Eyes: Change position to focus, always remaining horizontal as body moves.

©MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™

PRINTED IN U.S.A.

WF DM NC 22

The strange-looking octopus has a bulbous body and eight arms. Its bag-shaped body—called a mantle—houses a remarkably well developed brain and nervous system, making the octopus surprisingly intelligent.



Nature

Far left: *An octopus crawls along the seabed on its tentacles.*

Left: *The octopus swims headfirst. In emergencies, it can expel water through the funnel-shaped end of its mantle to give it a real burst of speed.*

HABITS

A bottom-dwelling animal, the octopus makes its home in a hole or rock crevice in shallow water. Sometimes it digs a gravel nest or forms a protective area with a pile of rocks.

By day, the octopus spends most of its time hidden in its lair. When it hunts, it propels itself by swimming or crawling along on its tentacles. Its large, lidded eyes are adapted to focus in dim underwater light.

DID YOU KNOW?

- The first writing ink was made from pigment found in the octopus's ink sac.
- The octopus is messy. It is easy to identify its lair by the pile of discarded shells outside the entrance.
- If an octopus damages one of its vital arms, it can grow a new one.
- The octopus is capable of learning. In an experiment, octopuses were trained to distinguish between shapes and also to recognize objects by touch.

FOOD & HUNTING

The octopus does most of its hunting at night. It emerges from its rocky lair to seek crabs, crayfish, and mollusks, which are its favorite foods.

The octopus catches most of its prey by stealth. Having changed color to blend in with its surroundings, the well-camouflaged octopus waits for prey to pass by and then seizes it with its long arms. The arms are powerful and flexible, with two rows of suckers that help it grip its slippery prey. The octopus then stuns its victim with a secretion of nerve poison. To stalk lobsters and other dangerous prey, the octopus squirts ink into the water to form a screen. Hiding behind the dark cloud, it creeps up on its victim and grabs it from behind.

If the octopus's prey is hard-shelled, the octopus punctures the shell by drilling with its tongue, which is covered in small, sharp teeth.

PREDATORS & DEFENSES

The octopus's predators include moray and conger eels, dolphins, and sharks. Whenever possible, the octopus will escape from its predators by shooting a jet of water through its body to create a burst of speed.

Often, however, the octopus avoids detection completely. It can change its body color and texture so perfectly that it can virtually disappear. The colored pigment in its skin can be concentrated or diluted, forming stripes and patterns that blend into the environment.

The octopus's ink sac also helps it avoid attack. It releases a disorienting black cloud that is accompanied by another secretion to dull the attacker's sense of smell.

BREEDING

When octopuses mate, the male sends waves of spermatophores down one of its arms—the *hectocotylus*—into the female to fertilize her eggs.

For about a week afterward, the female lays clusters of grapelike eggs inside her nest. She will not leave her nest in the month to 6 weeks that it takes for the eggs to hatch. Because female octopuses do not eat while they are guarding their eggs, it is not uncommon for them to die of starvation.

The eggs hatch into larvae that look like tiny versions of their parents. They come to rest on the seabed, where they mature quickly.

Frank Lane Picture Agency

The female octopus lays up to 150,000 eggs and guards them for four to six weeks.

Bruce Coleman Ltd

An octopus egg reveals the embryo within. Hatching time depends on water temperature.

Oxford Science Films

When hatched, the 1/4-inch larva resembles a perfectly formed baby octopus.

CARD 4

HAIRY MAMMOTH

GROUP 7: PREHISTORIC & EXTINCT ANIMALS

ORDER *Proboscidea*

FAMILY *Elephantidae*

GENUS & SPECIES *Mammathus primigenius*

One of several species of huge, hairy, elephantlike creatures, the now extinct mammoth roamed the earth until as recently as 10,000 years ago.

KEY FACTS

SIZES
Height: 12 ft.
Tusks: Up to 16 ft.
Weight: 13,225-15,450 lb.

BREEDING
Sexual maturity: 10-12 years.
Gestation: Probably 22 months.
No. of young: 1.

LIFESTYLE
Habit: Sociable.
Lifespan: Up to 60 years.

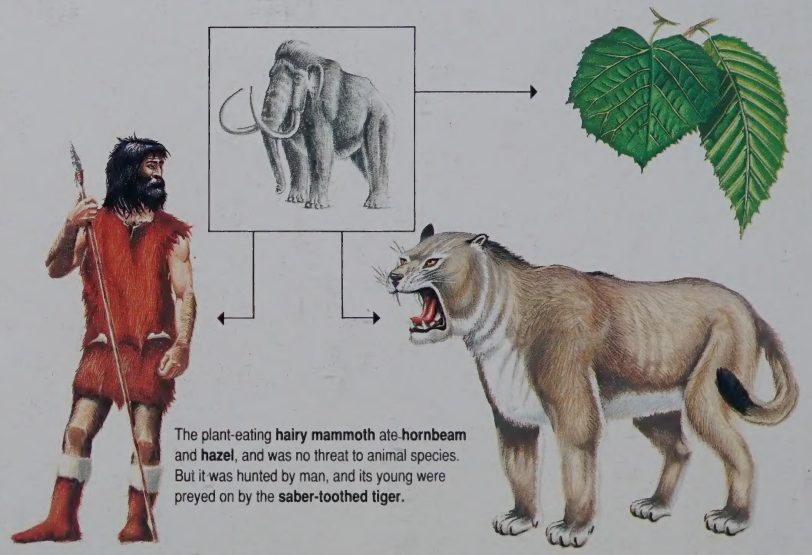
OTHER MAMMOTHS
M. meridionalis evolved in the open woodlands of southern Europe about 2 million years ago. It resembled the modern Indian elephant. *M. trogontherii* of central Europe was probably one of the first mammoths to develop a protective hairy coat.

Location of mammoth fossil finds.

WHEN & WHERE THEY LIVED
Remains have been found in Siberia, northern Europe, northern Eurasia, and North America. Mammoths existed until about ten thousand years ago.

ARCTIC NEIGHBOR
The mammoth shared the Arctic wastes of eastern Asia and Europe with the woolly rhinoceros *Coelodonta*.

FOOD AND ENEMIES OF THE MAMMOTH



The plant-eating **hairy mammoth** ate **hornbeam** and **hazel**, and was no threat to animal species. But it was hunted by man, and its young were preyed on by the **saber-toothed tiger.**

©MCMXCI IMP BV/IMP INC WILDLIFE FACT FILE™

PRINTED IN U.S.A.

WF DM NC 19

Slightly larger than today's elephants, with far longer tusks—up to 16 feet long—mammoths survived arctic temperatures, thanks to extra fat stores and hairy coats. Evidence suggests they existed in large numbers, crossing the tundra in huge herds, searching for food.

BREEDING

Mammoths' many similarities to today's elephants help scientists to guess fairly accurately about mammoth reproduction. Single calves were probably born after a gestating period of 22 months.

Well-developed social systems helped to ensure long periods of post-natal care. Sexual maturity was reached after 10-12 years.

DIET

Mammoths were entirely *herbivorous,* or plant-eating. The remains of hornbeam and hazel plants have been found in the stomach contents of mammoths. Their teeth became well worn from chewing such food. In fact, mammoths' teeth were almost identical to those of today's elephants'.

Mammoths living furthest north had a more difficult time finding plants to feed on because of the frozen ground. Their fat, which was especially thick around the shoulders, was used as an emergency store of food.

Right: *Tooth from a fossilized mammoth. Compare the size against the human hand.*

PREDATORS

The enormous size of full-grown mammoths meant that only the most fearless predators would dare to attack them. Man hunted mammoths with spears and axes, putting the carcasses to a variety of uses. After they had eaten the flesh, they would use the hide for clothing and for stretching over huts, which were often built with the bones and tusks.

The fearsome saber-toothed tiger shared the hairy mammoth's environment and probably preyed on its young. The tiger could easily have overpowered small mammoth calves. Packs of an early species of dire wolf were probably the only threat to the safety of an adult mammoth besides man.

DID YOU KNOW?

- A few complete specimens of mammoth have been discovered deep-frozen in the ice of the Arctic tundra.
- Guests at a modern scientific banquet were served small portions of mammoth steak, taken from animals frozen for thousands of years.
- Miners in Alaska still find mammoth fossil remains regularly.
- So many remains of the mammoth have been found that there is still a small trade in mammoth ivory in parts of Siberia.
- Because of the cold climate it lived in, the mammoth's ears were much smaller than today's elephants'.

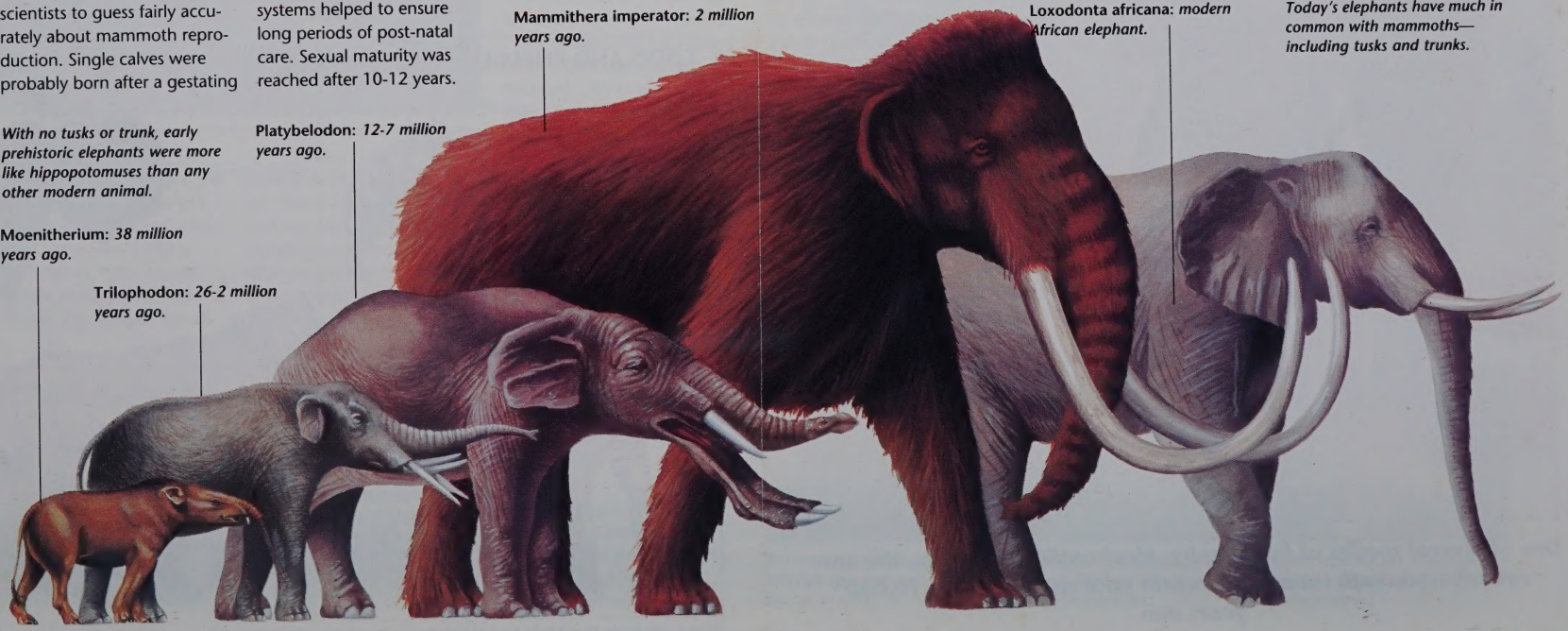
Mammithera imperator: *2 million years ago.*

Loxodonta africana: *modern African elephant.*

Today's elephants have much in common with mammoths—including tusks and trunks.

With no tusks or trunk, early prehistoric elephants were more like hippopotomuses than any other modern animal.

Platybelodon: *12-7 million years ago.*

Moenitherium: *38 million years ago.*

Trilophodon: *26-2 million years ago.*